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ABSTRACT

An arts education task force was set up in North Carolina to identify critical issues related to arts education and to make recommendations for improving the public school programs. Fourteen recommendations are documented including that: (1) the Department of Public Instruction, the State Board of Education and the North Carolina General Assembly be committed to ensuring that the Basic Education Program, including the K-12 discipline-based arts education curriculum, be continued; (2) a unit of credit in arts education be required of all students for graduation from high school and for entrance to all component institutions of the North Carolina University system; (3) the Department of Public Instruction undertake a detailed study to determine the appropriateness of facilities currently used for arts education instruction; and (4) arts education be recognized and encouraged as a viable option to actively engage students at risk in their education and to decrease the number of dropouts. The reasoning behind each recommendation is discussed in detail and the document concludes with several appendices including a comparison table with graduation requirements in the arts in other states. (KM)

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Promises to Keep...

ARTS EDUCATION TASK FORCE REPORT

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ARTS EDUCATION TASK FORCE REPORT

REPORT TO BOB ETHERIDGE
STATE SUPERINTENDENT
NORTH CAROLINA DEPARTMENT
OF PUBLIC INSTRUCTION

FUNDS FOR COVER PRINTING
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THE NORTH CAROLINA ALLIANCE
FOR ARTS EDUCATION

Promises to Keep...

The arts can also open pathways toward understanding the richness of peoples and cultures that inhabit our world, particularly during this period of global change. The arts can nurture a sense of belonging, or of community; they can foster a sense of being apart, or being an individual. The arts give rise to many voices. By acknowledging the role of the arts in our lives and in education, we acknowledge what makes individuals whole.

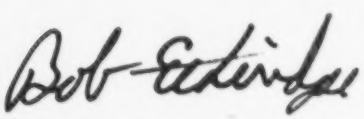
Harvard Educational Review

Foreword

If you are a frequent traveler of our North Carolina roads, chances are you have seen the bright bumper sticker that reads: ARTS ARE BASIC — NORTH CAROLINA IS THE STATE OF THE ARTS. I have seen those bumper stickers on the major highways, downtown city streets, and the secondary roads that wind through the rural sections of our state. The message is simple, but one that is not clearly understood by everyone.

In our quest to provide North Carolina youngsters with a quality education that will serve them in the 21st century, we must consider the arts as a necessary part of that quest. Studying the arts helps us to understand the past, experience and express the present, and shape the future – a future that will demand creative thinking, problem solving, innovative ideas, risk taking, and active imaginations, if we are to have a thriving economy and a productive civilization.

In October of 1990, I invited nine North Carolinians to form a Task Force on Arts Education, and I asked them to identify the critical issues related to arts education and to make recommendations for improving our public school programs. This document is the result of their work, and I encourage you to carefully study its content and join me in spreading the message that arts education is improving the quality of our children's education.



Bob Etheridge
State Superintendent
Spring, 1991

Remarks from the Chairman

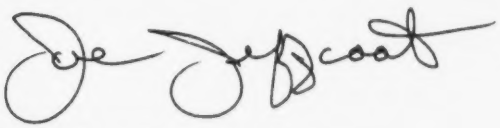
As a businessman and a former school board chairman, I understand the complexities of providing quality service with restricted or diminishing resources. In the banking business when we ask, "What services can we provide for our customers?" we have to first consider what our customers need. I think that same process is essential in education.

Certainly, our children need to have the enabling skills such as reading and writing and the grasp of basic science and mathematical concepts to serve them as they go out into the world of work, but an education that focuses only on these things is far short of what they need to be productive citizens functioning in a democratic society. The historian Arthur Schlesinger reminds us that, "If history tells us anything, it tells us that the United States, like all other nations, will be measured in the eyes of posterity, not by its economic power, not by its military might . . . but by its character and achievement as a civilization." Much of what we know of past civilizations comes to us through the artistic records and achievements left to us by individuals who endeavored to help us not just look, but to see; not just to hear, but to listen; not just to know, but to comprehend. The arts help us understand the past, question the present, and manage the future. If this country is loosing her competitive edge, it is because we, her people, are loosing sight of the power of the creative mind.

Research tells us that arts education benefits students in advancing their learning in other areas of the curriculum, and that is important, but arts education does more than reinforce the skills and concepts traditionally perceived as the domain of other subject areas. A comprehensive arts education focuses the mind on the creative process, promotes divergent thinking, encourages risk-taking behaviors, embraces new paradigms to meet the complexities of change, and engages students in learning activities that build discipline, confidence, and character. Such things are not, as some would have us believe, frivolous and unimportant. Such things address very basic needs of our young people—of all of us.

It has been a distinct privilege to serve as the chairman of the Task Force on Arts Education and to work with the other eight members who are strongly committed to the well-being of our children and their future. We are convinced that all children need and have the right to an education that includes a strong comprehensive program of studies in the arts. We bring children into this world with the promise of an education that will serve them well in all aspects of their lives if they

in return apply themselves. We have promises to keep, and I hope that each of you will join the members of this task force and the thousands of citizens in this state who are working to meet the challenge of those promises. It is my sincerest wish that this report, prepared with candor and commitment, will help all of us to improve the quality of education for our children by understanding the importance of arts education to teaching and learning.



Joe Jeffcoat, Chairman
Task Force on Arts Education

If history tells us anything, it tells us that the United States, like all other nations, will be measured in the eyes of posterity, not by its economic power, not by its military might . . . but by its character and achievement as a civilization.

Arthur Schlesinger, Historian

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1. That the commitment of the Department of Public Instruction, the State Board of Education, and the North Carolina General Assembly to the Basic Education Program, including the K-12 discipline-based arts education curriculum, be continued.

2. That a unit of credit in arts education be required of all students for graduation from high school.

3. That the non-waiver status of the *North Carolina Standard Course of Study (SCS)* in Senate Bill 2 be continued and reinforced with the inclusion of statewide, end-of-grade testing in those areas of the curriculum not currently included (arts education, second languages, and healthful living) to provide local accountability for student outcomes.

4. That research efforts be designed and implemented to focus on the benefits of a comprehensive arts education program for North Carolina public school students.

5. That a unit of credit in arts education be required for entrance to all component institutions of The North Carolina University System.

6. That the State Superintendent provide support for arts education that is equitable with other areas of the curriculum.

7. That the Department of Public Instruction undertake a detailed study to determine the appropriateness of facilities currently used for arts education instruction.

8. That the Department of Public Instruction review its data bases to ensure capabilities for gathering information pertinent to K-12 arts education in the North Carolina public schools.

9. That arts education be recognized and encouraged as a viable option to actively engage students at risk in their education and to decrease the number of dropouts.

10. That the State Board of Education adopt a policy that results in the improved working conditions of itinerant teaching personnel to ensure quality instruction in all areas of the curriculum.

11. That the Department of Public Instruction and the State Board of Education support the need for certified personnel in arts education to ensure quality instruction.

12. That a system be developed to ensure that all administrators have an adequate understanding of the elements of a quality arts education program.

13. That the use of multimedia technology in arts education be encouraged and expanded to provide programs that are relevant to students in a contemporary society.

14. That a statewide, grassroots marketing campaign be developed to educate the public to the benefits of a comprehensive K-12 arts education curriculum.

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Preamble

The primary purpose of arts education in the contemporary curriculum is not to train future artists, rather to use the arts to advance students through all phases of their learning. We do not teach mathematics with the expectation of all students becoming mathematicians, or do we assume the importance of science in the curriculum is to produce scientists. As with any major branch of knowledge, we teach the arts because they are domains of knowing worth learning and transmitting, and they are directly related to the general goals of education.

Typically, arts education has not been highly valued in American education as a part of the basic curriculum considered essential for all students. The same is not true of other major countries with fully developed education systems. In the midst of constant comparison between American and Japanese schools, especially regarding math and science, the length of the school term, and student achievement levels, the requirements of a comprehensive arts education program for all Japanese students throughout their equivalent K-12 schooling is consistently overlooked. This statement is not intended to imply the Japanese system is superior or should be preferred, rather to note the commitment to the arts within the Japanese curricular structure.

While the Japanese and Chinese ministries of education are pushing to free the arts education curriculum from an over-emphasis on imitation and to allow for more creative expression among students, the arts are clearly regarded as a major branch of learning in both systems. The abundance of arts education in the early childhood grades in China as observed by a delegation of North Carolina principals in the fall of 1988 prompted one principal to ask his Chinese counterpart about what appeared to be a lack of attention to other areas of the curriculum. After taking quite some time to consider the question, the Chinese principal replied, "How else would you teach the very young child? The arts are the first languages of children. They must learn about their own culture to understand who they are before they can be expected to master the languages of mathematics and science." Major European countries also view the arts as a distinctive mark of any well-educated person, and they revere their accomplished classical artists as scholars.

Although this plot of land now called America is very old, the United States as a nation and as a distinct culture is still quite young. Forms of dance, music, theatre, and visual arts were a natural part of the Native American culture on this continent, and people of other nationalities who initiated exploration and land acquisition for colonization brought with them artistic influences from their respective cultures, but the early colonization of people from Europe fleeing religious persecution had the most profound effect on shaping American culture.

In *Coming to Our Senses: The Significance of the Arts for American Education*, a brief, well-documented history of the first three hundred years of our past is offered to give insight into the developmental stages of arts education in America.

> What's to be learned, in summation, from this bird's-eye view of our past three hundred years? First, a confirmation of the suspicion that in our infancy as a people, we were denied the satisfactions and inspiration that art can provide. Second, that as our educational life was formed, it looked toward the triple aim of imbuing us with religious fervor, the civic virtues, and the importance of material well-being. Third, that as our nation became a nation, the arts found growing acceptance, but as an ornament to life, rather than as a necessity. Fourth, as we trace today the cultural history of America, we are forced to pursue two parallel lines: one of education, strong and straight; the other of the arts, wavering and uncertain. Fifth, that not until the last thirty of three hundred years do we see sure signs of the two lines converging, of a conscious effort to move the study, practice, and appreciation of the arts from the periphery of the education experience toward the center.[1]

The projected landscape of the 21st century is shaking the very foundations of American education. The information age carried forward by continuous technological advancements is exposing the factory-style school system in America as outmoded and unsatisfactory. The necessity of restructuring is broadly accepted, but the methodology of bringing about improvements is greatly debated. Alvin Toffler, author of *Powershift: Knowledge, Wealth, and Violence at the Edge of the 21st Century* says,

> What gives American schools an edge despite everything else is that they are less centralized than those in Europe and Japan. . . . This makes them, at least potentially, more open to experiment and innovation. Unfortunately, the knee-jerk response of the American business and scientific communities is to call for more math and science, more lock-step learning, more Ph.D's. . . . Offsetting America's education wasteland, however, is a key source of America's global power—its unquantified but enormous cultural impact on the planet. This is not a matter of quality—which can, of course, be passionately debated. It is simply fact that culture in one form or another flows outward from the United States.[2]

Throughout Toffler's book, he returns again and again to the need

My conviction, then, is that if we are to survive the difficult final days of this difficult century, we must become a people who give as much thought to standards as to the stock market, as much thought to morality as to technology, as much thought to ethics as economics, as much thought to artistic beauty as to economic utility.

Mary Hatwood Futrell, President
National Education Association
1983-89

I begin with two assumptions. One is that not all people have the same minds. In fact, probably each person's mind is different from everyone else's. We look different, we have different personalities; so why should our minds be the same? They're not. We have different and probably changing profiles of intelligence . . . even when you have a mandated curriculum, there is not a reason in the world why everybody has to learn required things in the same way. We might all need to learn history. We might all need to learn geometry. Perhaps we all need to learn Latin, though that's more controversial. But there is no reason in the world why we have to study it in the same way.

Howard Garner, Research Psychologist

for creativity, innovation, imagery, and the diffusion of ideas and knowledge as aspects of learning that need to be valued in American education. The old basics are not the new basics. The new basics do not devalue reading, writing, and computational skills, but require the inclusion of habits of mind such as creative thinking and innovative application of knowledge. This alone establishes the imperative for moving the arts more toward the center of education. The creative process is central to arts education. Nowhere else in the curriculum is the focus as strongly centered on impressions (ideas) and self-expressions (application of knowledge through creative acts).

In addition to providing creative outlets for students, arts education exposes students to alternative ways of acquiring concepts and knowledge. In *Frames of Mind: The Theory of Multiple Intelligences*, Howard Gardner, a leading psychologist affiliated with Harvard University, says,

> There are at least seven human intelligences: (1) linguistic, (2) musical, (3) logical-mathematical, (4) spatial, (5) bodily-kinesthetic, (6) interpersonal, and (7) intrapersonal. Except for the linguistic and logical-mathematical, the two most highly esteemed in American education, the other human intelligences are traditionally overlooked although each person's blend of competencies produces a unique cognitive profile.[3]

For education to aspire to assist students with reaching their full potential and to continue to ignore various intelligences through which students are equipped to learn is an incongruency between aspirational philosophy and operational philosophy. If we truly intend to teach all children, we must recognize that they do not all learn the same things in the same way.

Implementation of a quality arts education program for all K-12 students is neither the panacea to cure all of the maladies found in the public schools nor some magic potion that will ensure the perfect bloom of every child; however, the lack of such a program through neglect is a self-imposed handicap that impedes our progress.

A quality arts education program should include, but is not limited to, studies in dance, music, theatre arts, and visual arts. Folk arts, literary arts, and some aspects of the humanities are often found infused within a comprehensive arts education program. Various instructional delivery models can be employed to provide students with learning opportunities in history, appreciation, aesthetics, and criticism, in addition to skills for creating artistic products. The multicultural makeup of public schools and the emphasis on global under-

standing is also reflected in a good arts education program, and multimedia technology plays a legitimate role in making the program relevant to students in contemporary society.

As with other areas of the curriculum, arts education is taught on a regular basis, and various scheduling methods can be implemented throughout the K-12 continuum. Personnel who understand the characteristics of students throughout the various stages of human growth and development and who command knowledge of the subject domain must have the primary responsibility for instruction. Both teaching personnel and students in the arts education program need adequate facilities and resources for optimum teaching and learning to take place.

Another characteristic of a quality arts education program is its relationship to other areas of the curriculum. Unfortunately, many people who have never had any formal education in the arts tend to think that singing, dancing, putting on a school play, and painting pictures is the extent of what takes place in arts education. They are unaware of the arts as vehicles for learning concepts that are traditionally thought of as the domain of other subject matter. The arts represent whole systems of thought; they are languages that convey meaning and demand critical thinking skills. The enabling skills of speaking, listening, reading, and writing are both taught and enriched through the arts. Mathematical concepts are found in abundance in music, dance, visual arts, and all aspects of technical theatre. Social studies and the arts are closely interwoven; much of what we know of ancient civilizations comes from artistic records carefully preserved over time, and one of the keys to understanding the social, political, economical, and religious aspects of other cultures is the arts. When the arts are well-taught, integrated learning naturally occurs.

Evaluation at the program, personnel, and student achievement levels is important for a quality arts education program. Periodic program review and teacher evaluation are standard with most arts education programs, but a quality program also includes some form of assessment to determine student achievement.

In attempting to provide a better understanding of a quality arts education program by using the standard language that defines other areas of the curriculum, it is important to reiterate a unique aspect of the arts that should never be lost or sacrificed for the sake of the norm.

To raise new questions, new possibilities, to regard old problems from a new angle requires creative imagination and marks real advances in science.

Albert Einstein

To dream anything that you want to dream. That is the beauty of the human mind. To do anything that you want to do. That is the strength of the human will. To trust yourself to test your limits. That is the courage to succeed.

Bernard Edmonds
from *The Creative Brain*

Do not the most moving moments of our lives find us all without words?

Marcel Marceau, Mime Artist

> Art is the symbolic representation of the 'life of feeling.' Art objects are created because the artist experiences the need to outwardly manifest inner feelings, to give expression to that which is difficult, if not impossible, to express . . . . Participation in arts education requires motivation and self-discipline. The student must make a highly personal and feelingful [sic] commitment to the creative process. Through this commitment, students learn about themselves, their valuing systems are broadened, and their perspective of 'self' in relation to the history of humankind is refined.
>
> As society becomes more technologically advanced, education has a responsibility to consciously, intensively, and systematically structure into curricula methods of keeping people in touch with their humanity. The specific human qualities which must be addressed are those which all people share—feelings. It must be said, then, that human feeling is the primary stimulus in life; and it is as critical as intellectual and physical development.[4]

The following recommendations made by the Task Force on Arts Education are intended to improve the arts education program to better serve the needs of all students and those who teach them. While the arts may have been perceived earlier in our history as a luxury in education, they now have become a necessity. North Carolina has made tremendous progress toward providing arts education to all of her children, but we "have promises to keep and miles to go before [we] sleep."[5]

ARTS EDUCATION TASK FORCE MEMBERS

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Bryce Cummings, Superintendent, Albemarle City Schools

For some people, improving the curriculum in our schools means narrowing it. We'll produce better-educated students, they tell us—students who will help us in our economic recovery—if we drop arts programs and add more of the "basics." More reading, writing and 'rithmetic and, of course, more science. What, they ask, does playing a trumpet or writing poetry have to do with making the United States competitive in world markets? The people I have in mind would probably go on to talk about tight money and educational frills, and they might suggest that arts programs are sissy—even elitist.

I couldn't disagree more. The traditional basics are important; we just need to add arts to the list. It sounds practical and hard-nosed to talk about cutting arts programs, but the school district doing that impoverishes its curriculum and cuts students off from some important—some basic—kinds of learning. Unfortunately, this has already happened in too many places.

Albert Shanker, President
American Federation of Teachers
1989

Recommendation 1

That the commitment of the Department of Public Instruction, the State Board of Education, and the North Carolina General Assembly to the Basic Education Program, including the K-12 discipline-based arts education curriculum, be continued.

To discontinue funding for the BEP now would be a lot like stopping the administration of antibiotics just three or four days into the prescribed ten day cycle. Our schools could become even more seriously ill. Let's not forget that the BEP was also prescribed as a remedy for a state school system that has consistently failed to reach national norms.

Martha Burdette, Teacher
Sampson County Schools

The original intent of the Basic Education Program (BEP) is clearly stated in the introduction to the well-known BEP document.

> The Basic Education Program for the State of North Carolina is just that: basic. . . . Because this program is basic, it does not describe an ideal education program. Rather, it attempts to describe a program of instruction which is fundamentally complete, and which would give the student a thorough grounding in these areas: the arts, communication skills, media and computer skills, second languages, healthful living, mathematics, science, social studies and vocational education. . . . As defined, a basic education program is not one dimensional. Indeed, it must address all aspects of a child's development, from kindergarten through high school, or else it cannot properly be termed basic. The arts, for example, are an essential part of the basic program—as essential, for instance, as mathematics or second languages are to the development of well-rounded citizens.[6]

To provide a basic education for every student in North Carolina regardless of where that student lives was in 1984 and still is an extremely important undertaking for this state. No one ever said it was going to be easy, and it has not been. From the very beginning, there were some skeptics among the education community who did not think the program would survive. These skeptics made no real effort to seriously plan for implementation, especially if it meant doing things any differently from the standard, traditional approach. Others made commendable efforts even though in some of the more rural school systems the personnel allotment formula did not result in enough positions for all programs. In those instances, local school systems began to choose alternative methods of delivering instruction to provide the best programs possible for their students.

As educators continued to work toward the goal of full implementation, problems arose on a periodic basis that required real problem-solving skills and the application of new strategies. Fragmentation of the school day, especially in the elementary grades, has become one of the most perplexing problems regarding full implementation of the BEP. In April, 1990, the Superintendent's Task Force on the Basic Education Program reported that,

> The Task Force heard a number of concerns about the fragmentation of the elementary school day. Prior to BEP, teachers, especially those in the elementary grades, had already expressed concern about having children pulled out for classes for the learning disabled or gifted, for tutoring by a hearing-impaired teacher, or for Chapter 1 instruction. The additional teachers provided through the BEP brought this long simmering worry to a boil. The Task Force finds that the way the BEP has been implemented has caused some concern. The program can occur and needs to occur without the fragmentation which has been so widely reported. The Task Force believes that the BEP does not require strict separation of subject areas, but rather calls for integration.[7]

Arts education and second languages in the elementary school are not pullout programs—they are delivered as "whole-class instruction." As a part of a basic education, these areas do not represent a break in instruction, they are a continuation of instruction, and if the proper attention is given to the integrative nature of these subjects, learning can be enhanced throughout the curriculum.

Arts education as a basic component of the K-12 curriculum, as well as second languages and healthful living, is often singled out as the "fluff and frills" of the BEP. A comprehensive arts education program, including music, visual arts, dance and theatre arts, was first outlined in the 1975 *North Carolina Course of Study*. Including arts education in the BEP and revised *Standard Course of Study (SCS)* was not a new concept. The inclusion of the arts in the BEP simply allowed school systems to continue improving arts programs by providing the resources necessary for implementation. This was especially advantageous for the more rural schools where such opportunities were not available to all students. In addition to providing resources, the BEP strengthened the arts by more clearly defining the program's focus on critical thinking skills and promoting better alignment with other curriculum areas.

The BEP requires that students in grades K-5 be provided with arts education instruction in each of the arts areas. Opportunities for continued study in grades 6-8 are provided by making each of the four arts available with students required to study at least one of the four areas each year. Electives in each of the four arts areas are made available in grades 9-12 allowing students to choose among a variety of courses.

The *SCS* and *Teacher Handbook* describe a K-12 sequence of study that is designed to provide students with a discipline-based arts

The best thing I've learned in art is how to mess up, but not to give up.

Student, Sampson County Schools

I'll tell you about a class I had . . . music appreciation. I didn't really think of it as a class, I thought of it as the period where we went and sang songs. We were learning that English precisely presents a writer's thoughts and feelings, that songs are a form of communication. We were learning history [through] the songs of the nation . . . . [It was] better than any other history class in my life. We were learning math, discovering the relationships between parts, and that composition followed mathematical rules. And we were learning to listen; if you don't listen you can't learn. This music appreciation connected my entire studies.

Don Schlitz, Songwriter

education program including history, appreciation, aesthetics (perceptual awareness), criticism (researching, reading, and writing to form a point of view), creative, and technical skills. Such a program fosters cultural literacy in our youngsters, the ability to think creatively, and opportunities to communicate through various arts media. As opposed to random activities that neither enhance learning in other areas of the curriculum nor provide students with a comprehensive understanding of the complex world in which they live, a discipline-based study of the arts is a successful approach to learning and should remain a viable part of a basic education for all North Carolina students.

Recommendation 2

That a unit of credit in arts education be required of all students for graduation from high school.

Members of the Task Force on Arts Education strongly believe it is essential that all high school students have at least one secondary level course in the arts. The members also believe that high school students who desire to pursue employment and/or post secondary studies in the arts and related fields should have an opportunity to take a sequence of courses in the arts through some form of "concentration" or "endorsement" program that recognizes the determined interests of these students.

With the increased demand for education to focus on critical thinking skills, creative problem-solving skills, and a more holistic approach to integrated learning, arts education becomes even more important for students. Arts education is totally grounded in the problem-recognition/problem-solving approach which requires students to think critically and creatively. Arts education provides students with individual learning styles opportunities to form impressions of the world around them and to give expression to their thoughts, ideas, and feelings; therefore, the arts are powerful communication tools.

Because of the narrow definition of literacy including only reading, writing, computational skills and the narrow definition of rigor focused on more higher level courses in only math and science, it will take bold leadership from well educated decision-makers to ensure that students receive the comprehensive education they need for the 21st century. The Task Force asks the State Superintendent and the State Board of Education to provide such leadership, dispel the notion of the arts as "fluff and frills," break the cycle of ignorance regarding arts education, and ensure that North Carolina students receive a comprehensive education by making the arts a part of the graduation requirements.

Both the Basic Education Program and the *North Carolina Standard Course of Study (SCS)* include arts education as one of the seven areas of the curriculum considered as basic for all North Carolina students in grades K-12. Of the seven basic areas of the curriculum, only arts, second languages, and vocational education are not required of high school students for graduation. Current high school graduation requirements, established in 1986, include:

- 4 units in English
- 2 units in mathematics

Every child is an artist. The problem is how to remain an artist after he grows up.

Picasso

At perhaps no other time have music and arts education been more important. Apart from their obvious benefits, music and the other arts produce critical thinkers, people who are decision makers. In the information age, our company needs people with the critical thinking skills to analyze data and make judgments.

Susan Driggers
Bell South Corporation

- 2 units in social studies, one of which must be in government and economics and one in United States history
- 2 units in science, one of which must be a life science or biology and one a physical science
- 1 unit in physical education and health
- 9 units designated by the local school system which may be undesignated electives or courses designated from the *SCS* [8]

In the fall of 1982, a committee of parents, teachers, administrators, and university personnel was selected to study the arts education curriculum in our public schools and to make suggestions for needed improvements. The Arts Education Curriculum Study Committee was only one of several curriculum area study committees charged with reviewing curriculum during that time. Although each committee was informed that no changes in the high school graduation credits would be proposed until all of the curriculum study committees' reports were completed for consideration, changes were proposed before the Arts Education Curriculum Study Committee's deadline for its final report. The current graduation credits were approved by the State Board of Education in April, 1983. Still, in its final report the Arts Education Curriculum Study Committee recommended a unit of credit for graduation from high school.

Currently, the State Board of Education is, once again, contemplating revisions in the secondary graduation requirements. Although much of the revision discussion has centered on additional units in mathematics, science, humanities, and second languages, members of the Task Force on Arts Education believe the inclusion of a unit of credit in the arts should be given serious consideration. Support for such action can be found from people at the local community level to the best minds in education. Charles Fowler, author of *Can We Rescue the Arts for America's Children? Coming to Our Senses Ten Years Later*, in his address to the North Carolina Art Education Association in October of 1990, said,

> We have to help people realize that both the sciences and the arts are necessary to a balanced view of the world. . . . By making us receptive to our own and other people's intuitions, insights, and feelings, the arts teach us one of the great civilizing capacities: how to be empathetic. The SAT's do not measure the heart. Let us always remember that intelligence can be used to deceive and to cheat; it can be used self-servingly as a tool of greed; it can be used cruelly and with indifference; it can cause others to suffer and even to die. Some of Einstein's most important discoveries, born of great intelli-

> gence, were put to destructive use. In contrast, empathy intercedes; it reigns in such uses of intelligence. If we have empathy, we can assume another person's point of view. We can put ourselves in their shoes. To the degree that the arts create empathy, they develop a sense of compassion for other human beings.[9]

The misunderstanding of the role of the arts in education represents a cycle of ignorance that will not be broken until our public school students have a full sequence of arts education beginning in kindergarten and continuing through their high school years. Currently, North Carolina public school students receive no arts education beyond the eighth grade except on an elective basis. As graduation requirements increase and as the number of electives decrease, even students who choose the arts as a part of their high school education find them more difficult to schedule. High school students who, early in the secondary years, have already determined to pursue a career and/or postsecondary study in the arts simply do not have the opportunity to pursue a sequence of study that prepares them for the work place and/or higher education. North Carolina students are put at a disadvantage for entry-level jobs in the arts, arts related fields, and in competing for scholarships for postsecondary study. Members of the Task Force on Arts Education believe the addition of a unit of credit in the arts will benefit all students in their future endeavors.

We rely heavily on logic and cognitive processes and, indeed, that is half of our condition as human beings. But the other, subtler half—the intuitive, creative part—we treat like a shameful alien cousin to our personalities. . . . In my own life, I spent my formative years feeling like a freak of nature, because that alien cousin was the part I completely identified with, but was not valued or validated by my teachers.

Rosanne Cash, Recording Artist

Recommendation 3

That the non-waiver status of the North Carolina Standard Course of Study (SCS) in Senate Bill 2 be continued and reinforced with the inclusion of statewide, end-of-grade testing in those areas of the curriculum not currently included (arts education, second languages, and healthful living) to provide local accountability for student outcomes.

Just because we don't have good instruments today with which to test the arts, doesn't mean that we should not have a policy that is explicit and positive regarding testing in the arts . . . . It is not enough to instruct; we need to know how effective the instruction is. It is just as important in the arts as in the sciences to measure the degree of learning by students.

Warren Bennett Newman
National Endowment for the Arts

Currently, Senate Bill 2 guidelines do not allow the *SCS* to be waived; therefore, providing some assurance that all students will have the opportunity for a comprehensive, K-12 education. If local school systems are allowed to waive the *SCS*, in essence "pick and choose" what will and will not be taught, education inequities for North Carolina public school students will increase. While there are still some educators and members of the general public who believe arts education, second languages, and healthful living are not basic to a complete education for youngsters, the State Board of Education has a responsibility to require a comprehensive education for students living in a contemporary society. The members of the Task Force on Arts Education encourage the State Superintendent and the State Board of Education to continue their commitment to an equitable education for all North Carolina students by keeping the non-waiver status for the *SCS* in Senate Bill 2 guidelines.

Although local school administrators sign a statement of assurance that the *SCS* will be offered, there are no standards of accountability regarding student achievement for the areas of arts education, second languages, and healthful living. The lack of such standards in Senate Bill 2 has given rise to an interpretation among some educators that the areas in the curriculum that are not a part of the accountability standards are no longer required to be taught. The Task Force on Arts Education recommends these three areas of the curriculum be included in the statewide, end-of-grade testing program.

The assumed notion that student achievement in the arts cannot be assessed without stifling creativity is a myth perpetuated by two different mindsets. Some arts educators perpetuate the myth out of fear of being held accountable for the level of learning taking place in the classroom. Others perpetuate the myth as a rationale for not using time and dollars required to develop and implement new assessment instruments.

While it is true that arts education focuses on the creative process, the arts represent one of the major branches of knowledge worth learning and transmitting. In addition to creative process skills, the domain

includes history, appreciation, aesthetics, and criticism. The *SCS* states:

> . . . each arts area provides a scope and sequence which allows students opportunities to:
> • develop the essential senses of sight, hearing, smell, taste, touch and kinesthetics as intellectual, emotional, physical, creative and expressive acts.
> • explore freely the problem-recognition and problem-solving process which gives them the power to shape their own lives within an interdependent world.
> • perceive and respond to arts experiences which sensitize them to the aesthetic qualities in their environment.
> • acquire useful skills and techniques which enable them to develop their abilities to express themselves.
> • become knowledgeable about the arts and to recognize the relationship of the arts to humanity.
> • nurture an appreciation of the arts as a measure of human development throughout civilization.
> • experience the arts as a natural part of everyday living including avocational and vocational possibilities.[10]

Proponents of assessment in the arts do not suggest that any attempt to evaluate the level of creativity of individual students should be undertaken, but rather specific content, knowledge, and skills inherent in the arts should be assessed. Viewing, listening, writing, speaking, and all aspects of critical thinking skills are taught as a part of the arts and can be satisfactorily assessed by traditional modes of assessment in combination with newer modes. Significant commitment, intense concentration, vigorous participation, and strict discipline are required of students engaged in arts education studies. In return, these students and their parents deserve the right to know the levels of their achievement through fair and relevant assessment.

With the current emphasis on accountability and student outcome-based learning, it is a well voiced caution that "What gets tested—gets taught," and "What gets counted—counts." If there is a serious commitment to arts education as basic for all children and that commitment is to be perceived as serious, it is essential that student achievement in the arts be assessed and that such assessment become a part of Senate Bill 2 standards.

Learning in the arts is cognitively a very sophisticated operation. It requires the exercise of imagination. It requires the cultivation of human sensibility, the ability to pay attention to nuance, the ability to capitalize on the adventitious and on surprise in the course of working on a project or topic, the ability to know when to shift goals when working on something. It is the farthest thing from a algorithm. Much of the lack of development of critical thinking in American schools has been due to an emphasis on subject matter and on processes that do not cultivate human judgment and other forms of higher-level thinking.

Elliot Eisner, Stanford University

Recommendation 4

That research efforts be designed and implemented to focus on the benefits of a comprehensive arts education program for North Carolina public school students.

I like art because it's really about everything.

Student, Sampson County Schools

> . . . You can't understand the arts without having knowledge, information, without being involved with solving problems. You can't produce anything in the arts without having to solve a problem. . . .So it is a highly cognitive process, as well as one having to do with aesthetics. It is a beautiful demonstration of the entire brain being used, not just part of it.[11]

> Arts education is basic because it extends our language. It makes our understanding discriminating and comprehensive. Music, dance, and all the visual arts are languages that reach all people at their deepest and most essential human level. Thus, aesthetic literacy is as basic as linguistic literacy.[12]

If this report included all of the statements by the most respected education experts and valued thinkers regarding the importance of arts education made just in the past five years alone, volumes of print would be required—even an inclusive bibliography would be overwhelming for the most avid reader. The recently published *Building A Case for Arts Education: An Annotated Bibliography of Major Research* would require an additional 69 pages of print.

The message is simple: The arts do make a difference for students. It is a message that has been sent time and time again, and now it is time for the message to be heeded. Since the wisdom of our best thinkers, the advice of our most respected experts, and the research conducted in other states and nations do not seem sufficient to answer the "are the arts basic" question once and for all, the Task Force on Arts Education recommends that the Department of Public Instruction design and implement a research-based study to determine the effects of arts education on student learning in North Carolina.

Research efforts should focus on schools that provide a well-balanced, comprehensive arts education program for students that is taught within acceptable guidelines to ensure quality teaching for learning. Comparisons of target groups of students should be made with others who do not receive similar instructional opportunities. The results should be formally reported and widely disseminated among the education community and general public.

Recommendation 5

That a unit of credit in arts education be required for entrance to all component institutions of The North Carolina University System.

In March of 1990, the North Carolina State Board of Education revised the North Carolina Scholar's Program and deleted the requirement of one unit of credit in arts education for those students seeking the scholar's seal. Numerous letters of protest and inquiries regarding the action were sent to the State Superintendent and to members of the State Board of Education. The general response focused on the Board's intent to strengthen the Scholar's Program by aligning its criteria with the entrance requirements of The North Carolina University System: one more step in a series of actions to make secondary schooling more rigorous. While members of the Arts Education Task Force do not disagree with the need to improve secondary education in North Carolina, they do regret the deletion of the arts from the Scholar's Program as further indication that the importance of the arts in education continues to elude decision-makers among the education establishment.

Twenty-nine states currently have arts education as a part of secondary graduation credits. While a number of states have the arts paired in an "either/or" situation with one or more other subjects, nine states now require every high school student to complete some study in one or more of the arts.[11] With the deletion of the arts from the Scholar's Program, high school students in North Carolina can complete the secondary course of study and graduate from high school without a course in the arts. A recommendation in support of a unit of credit in the arts for graduation from high school is addressed in this document; however, the requirement for some study in the arts for entrance into The North Carolina University System is also needed.

Currently five state university systems throughout the nation have implemented requirements in the arts for entrance into their institutions. California, Illinois, Montana, Ohio, and Tennessee's state university systems have acknowledged the need for all college-bound students to have a foundation in all of the major branches of learning and to continue those studies in their postsecondary schooling. The inclusion of the arts as one of the academic areas of study for all college-bound students is clearly outlined by the College Board in its publication, *Academic Preparation for College: What Students Need to Know and Be Able to Do*, and in its subsequent publication, *Academic Preparation in the Arts*. It would appear these five states have seriously taken the College Board's recommendation.

The economic imperative for a work force that can carry us through the twenty-first century has created an imperative for global understanding, which in turn has created an imperative for arts education as a force that fosters cross-cultural understanding. In brief, economic adversity has taught us that the study of art, and artistic expression itself, is not a luxury but rather a necessity.

Mary Hatwood Futrell, President
National Education Association
1983-89

Creativity involves breaking out of established patterns in order to look at things in a different way.

Edward de Bono
from *The Creative Brain*

As one of the six basic academic subjects defined by the College Board, the arts are subsequently found in the verbal portion of the SAT. According to South Carolina's SAT Verbal Improvement Project, 22.6% of the verbal portion of the SAT is arts related.[14] In the 1990 fall issue of "Soundpost," an examination of SAT student profiles for 1987, 1988, and 1989, reveals,

> . . . the percentage of students pursuing at least one year of arts study is increasing and that students' scores tend to increase with more years of arts study. . . . Students who take arts courses have generally higher SAT scores than those who do not take arts courses. . . . This is especially evident in the students' verbal mean scores. (While correlation does not establish causality), . . . this information suggests that students cannot justifiably be counseled to cease taking arts courses because other courses can better prepare them for college and the SAT.[15]

The Educational Equality Project, an effort of the College Board throughout the decade of the 1980's to improve both the quality of preparation for college and the equality of access to it, should perhaps be given more careful consideration by both the State Board of Education and the University Board of Governors.

In *America's Culture Begins With Education*, eight of this nation's top CEOs put forth their rationales for including arts education in all phases of American education. Each of the executives makes a strong case, but John Sculley, Chairman and Chief Executive Officer of Apple Computer, Inc., who has "Education Evangelist" printed on his business card, says it best.

> The creative arts provide us with a unique and vital perspective about our world. . . .With each experience we have the possibility of being inspired and seeing the world through a different lens. Those experiences are critical to our personal growth because they can play a major role in spurring our own creativity. As a chief executive officer of a technology company that thrives on creativity, I want to work with people whose imaginations have been unleashed and who tackle problems as challenges rather than see them as obstacles. An education enriched by the creative arts should be considered essential for everyone.[16]

As education becomes more prominent on the economic agenda, business and industry need human resources that extend beyond the basics of the past. Reading, writing, and computation are great

enabling skills, but without good habits of mind, creative thinking, problem-solving, innovative ideas, risk taking, and productive imagination, our economy will not thrive.

The arts help us to understand the past, to experience and express the present, and to shape the future. The last time a North Carolina student is required to study the arts is in the eighth grade. Members of the Task Force on Arts Education believe that all students in secondary school need arts education, but lacking that expectation in the North Carolina public schools, K-12, surely it is time for The North Carolina University System to consider such an expectation for all students seeking entrance into higher education.

The arts are essential, they are not a frill. Without them, a school's curriculum must be graded "incomplete." Art education must include rigorous learning of art history, serious development of critical faculties, and a deep understanding of aesthetic principles—all joined to the spirit of creative, individual expression that makes learning in the arts such a joy.

Lauro Cavazos, Secretary
United States Department of Education
1988-90

Recommendation 6

That the State Superintendent provide support for arts education that is equitable with other areas of the curriculum.

> Increasingly during the past decade, the arts have been promulgated as systems of meaning—as living histories of eras and peoples, and as records and revelations of the human spirit. . . . For this reason, some prominent educators are viewing the arts as symbol systems that are equal in importance to symbol systems of science and mathematics. . . .The arts are acts of intelligence no less than other subjects. They are forms of cognition every bit as potent as words and scientific symbols. . . . Like verbal, mathematical and scientific symbols, the symbol systems of the arts were invented to enable us to react to the world, to analyze it, and to record our impressions so that they can be shared. . . .Clearly, when we talk about the development of intelligence and the realization of human potential, the arts must be given careful consideration and special attention.[17]

As we become more knowledgeable about the human brain and the variety of ways individuals learn and process what they learn, we are required to re-examine our efforts to educate our youngsters. Dr. Larry Lezotte, the champion of effective schools, repeatedly tells us that, "If we continue to do the same things we have always done, we will continue to get the same results."[18] As we aspire to improve education and to prepare our young people for the 21st century, we cannot afford to overlook viable ways of "teaching for learning for all."[19]

American education has traditionally valued the linguistic and logical-mathematical intelligences to the exclusion of others. Even now, many people who recognize the need for changes in education, still cling to the notion that reading, writing, mathematics, and science are the only basics, and real progress is inherent in our willingness to devote more time and energy to teaching these subjects. Not one member of the Task Force on Arts Education would argue the lack of importance of these domains, especially the enabling skills of reading, writing, and speaking, but each supports the critical need for education to move beyond the subject-centered curriculum with its traditional hierarchy to a student-centered curriculum that employs whatever means to advance all children through their learning. Concerns for what we teach mus t be balanced with how we teach.

> Form follows thought. If this were not true, we would not have been able to develop spoken and written language. If we

A man becomes creative, whether he is an artist or a scientist, when he finds a new unity in the variety of nature. He does so by finding a likeness. This is not a mechanical procedure, and I believe that is engages the whole personality in science as in the art.

Jacob Bronowski

It takes courage to be creative. Just as soon as you have a new idea, you are a minority of one.

E. Paul Torrance
Educational Psychologist
University of Georgia

> continue to concentrate too narrowly on only certain forms of thought, indeed, we will not teach all children. We cannot afford to close off options that provide children opportunities to learn through the multitude of intelligences they possess for the sake of an outmoded hierarchy of subject matter that has not produced the desired results.[20]

To move education into the 21st century, decision-makers in the education arena will have to take a strong leadership stance and advocate innovation within the public schools. They will have to break some icons; icons believed by much of the general public to be fail-safe. "Managers do things right, but leaders do the right thing," is a well-known saying among the business community. Extraordinary leaders throughout history have done just that—they have led, not followed.

The Task Force on Arts Education recommends that the State Superintendent continue to provide strong leadership to improve education for all North Carolina students and, as a part of his efforts, to provide equitable opportunities for arts education to contribute to that mission. Among those actions which should be considered are:

• the placement of arts education staff in each of the Technical Assistance Centers to provide expertise to local school systems that desire to improve and expand arts education opportunities for students in grades K-12 and to collaborate with other curriculum-based staff to integrate teaching for learning.

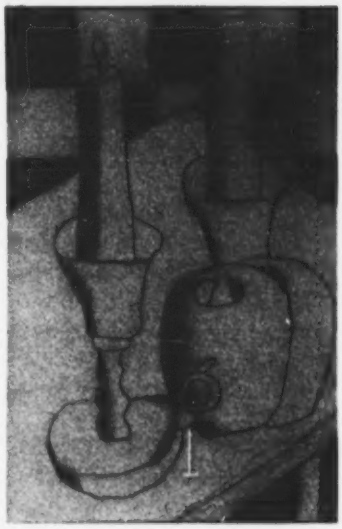
• the development of viable modes of assessment to determine student achievement in the arts.

• the development of accountability criteria to ensure implementation of discipline-based arts education programs for all North Carolina students.

• the sponsorship of a State Superintendent's conference on artistic intelligences and their implications for learning. Such a conference would serve to better educate school administrators and the general public as to the importance of arts education.

• the publication and dissemination of a periodic "State of the Arts Education Report" to track the progress of programming in the public schools and to inform the public of the overall contributions of the arts to student achievement.

• the full support for ongoing, statewide staff development for arts educators through a budget allocation for an annual institute.



All of the arts require a great deal of discipline and commitment. The notion that the arts are frills is just plain silly. The arts stimulate learning, incite curiosity, build confidence, encourage divergent thinking, demand analysis and foster the creative process.

Bob Etheridge
State Superintendent
N. C. Department of Public Instruction

Recommendation 7

That the Department of Public Instruction undertake a detailed study to determine the appropriateness of facilities currently used for arts education instruction.

Our children can begin to experience fulfilment as soon as we choose to create environments permitting them to do so.

Bob Samples, Essentia Institute

While facilities are always an ongoing concern of education in general both from an economic as well as instructional point of view, there is no doubt that facilities do make a difference and have a major impact on the teaching and learning situation for students and teachers. It has been well proven that the environment in which people exist has direct bearing on their overall attitude; thus, influencing their sense of well being and their ability to be positive and productive human beings. While it is doubtful that ideal facilities will ever be in place for all students at the same time, there will always be a need to thoroughly and consistently examine the status of facilities and determine the best means to provide at least minimum facilities for all programs. Before we can address the needs and assess the possibilities of the most equitable ways to improve facilities for arts education instruction, it is logical that a complete and accurate assessment of the current status of arts education facilities across the state should be completed. Only then will it be possible to know what changes need to be made and how best to go about establishing suitable facilities for arts education instruction in all our public schools.

It is generally accepted that many arts education programs across North Carolina have survived and in some cases flourished with less than minimum facilities. This remarkable feat is a testament to the dedication and sheer determination of arts educators to overcome all odds in order to deliver the instructional experiences they believe to be inherently part of a comprehensive education for all students. Conversely, the lack of appropriate facilities adds to the frustration of itinerant teachers and contributes significantly to teacher burnout.

Two recent surveys, one conducted by the North Carolina Music Educators Association and the other by the North Carolina Theatre Conference, give insight into the status of public school arts facilities available for instruction in these areas. The survey of elementary music educators represented approximately 39% of the total number of elementary teachers in the field. Of this number, 68% indicated that they do not have permanently assigned teaching space and must travel to a different location for each class. Among the assigned teaching spaces were walkways, a garage, old locker rooms, bathrooms or any space they could find available. The survey conducted by the Theatre Conference represented 20% of the number of teachers in the field. Of the number, 51% reported teaching in facilities that were inadequate and inappropriate. The use of teaching spaces considered to be unsafe

for themselves and their students was indicated by 17% of the respondents.[21]

The current status of arts education facilities is further complicated by what often happens to arts facilities even before new schools are built or old ones are renovated. Typically, appropriate arts education spaces are taken into consideration in both cases; however, when the total cost factor begins to be examined, the tendency is to make the necessary budgetary cuts by decreasing or deleting the arts facilities.

Suitable facilities for arts education programs go beyond just having enough space to teach. These spaces must have appropriate storage for equipment, materials and supplies, and in some cases special accommodations for lighting, ceiling height, ventilation, acoustical considerations, security or safety factors. Just as a chemistry classroom or gymnasium must have certain features and accommodations, arts education instructional facilities must be designed for the diverse kinds of teaching and learning activities that will go on in them. As school planning for facilities begins, the often prevailing idea that arts education is the "fluff and frills" portion of the curriculum leaves arts education programs without adequate facilities and puts them at a disadvantage from the onset. In cases where arts education facilities are provided, it is not uncommon for them to be commandeered for other uses or scheduled in such a way that their use as an arts facility becomes problematic.

Many arts teachers demonstrate each day that some aspects of arts education can be conducted in less than desirable spaces, although most agree that an optimal program under these adverse conditions is out of reach. More important, however, is that in many of these cases the teacher risks the safety of students in order to keep going. While it may be easier to be less concerned with the impact facilities have on teachers, it is absolutely essential that we not overlook the impact on students both in regards to the quality of the instruction they receive and to the necessary responsibility we have to ensure their safety.

With their heavy emphasis on communication and early training in the three R's, our educational system and modern society generally discriminate against one entire half of the brain. In our present school system the attention given to the minor (right) hemisphere of the brain is minimal compared with the training lavished on the left or major hemisphere.

Roger Sperry
Nobel Prize Winner

Recommendation 8

That the Department of Public Instruction review its data bases to ensure capabilities for gathering information pertinent to K-12 arts education in the North Carolina public schools.

When the Task Force on Arts Education was formed by the State Superintendent and charged with examining the critical issues regarding arts education and making recommendations for improvement, it seemed logical that a review of the current status of arts education in the North Carolina public schools would be an appropriate beginning. However, general information such as the number of arts educators employed and their location by system and region; the number of personnel in each of the four arts areas; the program implementation status for each of the local school systems; the number of students enrolled in elementary, middle, and secondary arts education; the number and location of arts education administrators at the central office level; and the average instructional time per week was exceedingly difficult to access or simply not available.

More detailed information regarding such questions as the availability of staff development, budget allocations, textbook utilization, local assessment and grading practices, appropriateness of facilities, instructional supplies, and local curriculum development was not obtainable from available data bases.

While one of the results of the information age is the mistaken notion that anything and everything can be known at the touch of a button, it does seem that certain information regarding personnel, student enrollment, and program development should be available to determine the current status of any curricular area. Such information is essential for making reasonable decisions as to what needs to be addressed to facilitate progress. Fortunately, the Task Force was able to draw on the experience of many of its members, from representatives of the professional associations with information from its membership, and from members of the Division of Curriculum and Instruction.

The need to decrease what seems to be an unending flow of paperwork resides within us all, and the members of this Task Force do not wish to exacerbate the problem, but it seems that some reasonable amount of information concerning arts education would be expected. Although school administrators attest to the numerous surveys and questionnaires that daily come across their desks, many of them originated by the Department of Public Instruction, requests for information related to arts education has not been a part of the problem.

It is hard for me to conceive of a better argument for the relevance of the arts in schools–if it is indeed the case, as so many people believe, that boredom and a sense of futility are among the worst obstacles to learning. To feel oneself en route, to feel oneself in a place where there are always the possibilities of clearings; of new openings: this is what we hope to communicate to the young, if we want to awaken them to their lived situations, enable them to make sense, to name their worlds.

Maxine Greene
Teachers College
Columbia University

Promises to Keep...

To fulfill the total commitment of improving education, information that provides insights into program areas that advance the instructional mission needs to be available. While no one needs to advocate excessive, labor-intensive efforts to gather, store, and analyze every bit and bite possible, some systematic procedure for collecting and using important information to aid decision-making should be developed. Members of the Task Force on Arts Education suggest that personnel within the Information Center Section in the Division of Communication Services and the Management Information Systems Division collaborate with personnel within the Division of Curriculum and Instruction in re-examining the present status of the department's hard and software capabilities and link those technologies with the baseline data necessary to determine program status and needed program improvements.

On the non-testing aspects of accountability, the arts have been relatively absent from reporting as well. There are few measures of progress on arts education that have gained any level of currency in the broader debate on education policy. Sporadically, data has appeared on the numbers of art and music teachers, course-taking behavior of students, and budget allocations for the arts, but the drumbeat has been faint at best . . . . Is it only Americans who persist with a scoreboard mentality? Probably not; recitation of numbers tends to make all of us believe that what the numbers are reflecting is consequential material. If someone keeps data and makes reports on the number of students per music specialist in the elementary grades, then music in the elementary grades must be important, and music specialists, too.

Stephen S. Kaagan
Senior Research Fellow
Eagleton Institute of Politics
Rutgers University

Recommendation 9

That arts education be recognized and encouraged as a viable option to actively engage students at risk in their education and to decrease the number of dropouts.

Before we got art at school, I never got anything right!

Student, Sampson County Schools

In an era when our children's taste for entertainment turns toward epic nightmare journeys into graphic butchery in five parts, one would wonder what is missing in the aesthetic lives of our children, what stimulation we are not providing for them. When their aesthetic lives revolve around the media, is it not our duty to help guide, enlighten, and expose them to alternatives?

Judy Bell, Arts Education Coordinator
Wilson County Schools

The drop out rate in North Carolina is alarmingly high. Perhaps even more alarming is what we know happens to our students after they drop out of school. With one look at the demographics which challenge our schools, we see a bleak picture of many troubled children, some poverty-stricken, some pregnant, and some prison-bound. As the state focuses on the prevention of dropouts and programs for students at risk, we know the arts can make a difference.

Because the arts have the power to address the various learning styles of all students, to foster student opportunities for impression and expression, and to offer individualized instruction, there is logical and direct correlation between arts instruction and the needs of at-risk youngsters. Students at high risk for dropping out are said to have "unchallenged or unmotivated giftedness, lack of motivation, patterns of disruptive or aggressive behavior, little or no participation in extracurricular activities. . ." and the list goes on. In the *Study of School Dropout Factors in the Secondary Schools of North Carolina* it is said that, "The process of becoming a dropout is complex because the act of rejecting an institution as fundamental to the society as school must also be accompanied by the belief that the institution has rejected the person."[22]

Our challenge, at least partially, is to assure to the best of our ability as an educational institution we do not "reject" a population of individuals and that every student finds a niche for involvement. For many students, the arts are a place to belong and to excel.

The subject matter dealt with in arts education programs confronts the student with the most authentic, "real life," relevant subject matter available — the self. Student participation and active learning are motivating factors leading to heightened self-esteem and self-confidence. Through the arts, students can gain new languages for processing knowledge of other subject areas. A curriculum development and renewal project developed by the Florida Department of Education entitled, *The Role of the Fine and Performing Arts in High School Dropout Prevention*, reported that,

> Without exception, the arts teachers and the administrators agreed that for the majority of their at-risk students, involvement in the arts had played, and is playing a big role in delaying (and perhaps eliminating) the student's decision to leave school. The observation team noted that many times the at-risk

student excelled in an arts area, and in all instances the student gained considerable self-confidence which sometimes seemed to "spill over" into other classes. . . .[23]

Along with the conviction that all students can learn, comes the recognition that we cannot continue to do things the same way. Remediation programs have given us proof that the best intervention is not necessarily more of the same. The concrete task at hand is to begin dialogue focused on the opportunities we have through the arts to improve the chances of at-risk students, to ensure that the prescribed arts education program is available to all at-risk students, and to find ways to collaborate in the development of arts-based intervention programs. Within the arts lies a myriad of hope for all children. Arts education and dropout prevention is a natural partnership, and one which will surely prove beneficial to at-risk students.

Students who participate in arts programs that engage the mind and lift the spirit are likely to develop a whole new attitude about coming to school. Take the example of St. Augustine's school in the Bronx, a school you may have seen on CBS's "60 Minutes." Principal Tom Pilecki took a school in the middle of the nation's poorest Congressional District—a school that was losing students by the week and was slated to be shut down—and turned it into a K-12 school with an arts-based curriculum. Today 98% of St. Augustine's students meet New York's grade level standards, enrollment has doubled, and daily attendance has shot up. St. Augustine's arts teachers are fully integrated with the rest of the teaching staff. So while the students are doing art, they are talking about it and writing about it as well—and building these vital communication skills while they explore their artistic talents.

Lauro Cavazos, Secretary
United States Department of Education
1988-90

Recommendation 10

That the State Board of Education adopt a policy that results in the improved working conditions of itinerant teaching personnel to ensure quality instruction in all areas of the curriculum.

Arts education, it is fair to say, places enormous demands on the professionals who provide it. . . . From a personnel standpoint, the arts education professional is in some sense a support person, an instructor making a teacher's salary and meeting all the demands of an itinerant guidance counselor.

Stephen S. Kaagan
Senior Research Fellow
Eagleton Institute of Politics
Rutgers University

Improved working conditions for all teachers continues to be a concern of the education profession. Policies and regulations that address issues such as class size, teaching load, planning periods, and appropriate facilities are evidence that efforts are being made to provide optimum teaching situations for general elementary classroom teachers and secondary personnel. However, present policies and regulations do not adequately address the plight of itinerant teachers in North Carolina, especially those teachers in grades K-8.

Itinerant teaching personnel in arts education, second languages, healthful living, and other areas of instruction represent a significant percentage of the teaching force in North Carolina and a large percentage of the curriculum that is to be taught to all students. These teachers have consistently remained outside of the policy loop intended to upgrade the working conditions of teachers, and after years of neglect, the results are plainly evident. The above recommendation is intended to be inclusive of all itinerant personnel, but for the sake of clarity the following rationale will focus specifically on itinerant arts education personnel.

Arts educators deal with subject matter which includes factual and skills-building content, along with history, appreciation, aesthetics, and criticism. These program elements are intended to be developed in a sequential manner, and require consistent study throughout the years students are involved with them. Further, effective teaching of the arts demands a consistently high physical and mental intensity; the nature of the program does not permit less than this. The comprehensive nature of the instruction coupled with the diverse grade levels and learning styles of individual students served by teachers must be considered if programs are to be implemented to advance students through their learning.

While we know that student potential is best promoted by teachers who have an optimum teaching situation, seldom are optimum or even reasonable practices and procedures provided for those teachers who are responsible for the arts. The reality of the working conditions of itinerant arts educators is reflected in teacher shortages, high burnout rate, and the tremendous turnover experienced in this state. (Arts educators have the highest turnover rate of any subject area in North Carolina.) The personnel shortage and turnover do not reflect a lack of interest in the field, but to a larger degree, can be attributed to the

well-known conditions under which the itinerant teachers must struggle to survive.

It is not uncommon for itinerant arts teachers to be assigned more than fifty classes each week with up to 1300 students. This teaching load requires as many as eight diverse level preparations each day. These teachers may travel to as many as three different schools in one day or eight in any given week. In many local school systems, teachers may travel in excess of fifty miles per day without any travel reimbursement. In addition to managing such schedules, itinerant teachers are expected to integrate knowledge of other disciplines into their instruction, and many of them have no planning period or any opportunity to communicate with other teachers. Classes are often scheduled with no time in between for the teacher to gather instructional materials, make note of individual student needs, evaluate the success of specific lessons, or evaluate students' work. Those with no assigned teaching space are often forced to use valuable instructional time searching for a place, wheeling materials in and out of classrooms, and converting inappropriate and unsafe facilities into usable space on a class-by-class basis. For many the task is not quality instruction, but how to beat the clock. While fragmentation of the school day is repeatedly voiced by teachers who have to manage self-contained classes in the elementary schools, clearly, itinerant teachers are also confronted with that same perplexing obstacle.

We expect our arts educators to be Renaissance people with unlimited energy and time, while we simultaneously employ practices which inhibit quality instruction from taking place. With the increasing demand for better instruction in all areas of the curriculum verified through teacher accountability and student achievement, more equitable opportunities to accomplish expectations must be considered. A policy resulting in the improved working conditions of itinerant teaching personnel needs to speak to at least these things:

- instructional periods of sufficient length to develop the program;
- time between instructional periods sufficient to allow the teacher to prepare for the next class;
- a planning period for the teacher's own work;
- period(s) for planning with other teachers;
- established limits on the total number of class meetings each day, total number of student contacts, total number of schools served in

First of all, the fine arts, particularly theatre arts, has boasted my self-confidence immensely. Before I became actively involved in theatre arts, I didn't have much self-confidence at all. I didn't think I could do anything right! Now, I realize that I can do anything I put my mind to.

Student, Caldwell County Schools

When we set young children free with felt-tip markers and finger paints and modeling clay, when we give them old scarves and tableclothes for dress-up, when we let them dance freely to records or make their own music with tambourines, we are letting them use play to build a foundation for workmanship. The skills that are developed in inventing stories and arranging colors on a sheet of paper become the skills with which adults compose their lives.

Mary Catherine Bateson
Anthropologist

a prescribed time period, and total number of different grade level preparations each day;

- teacher evaluation practices which ensure sufficient knowledge and understanding of the subject matter as well as the instructional level;
- a budget which is administered in an equitable manner; and
- equitable participation in all matters relating to site-based management.

Recommendation 11

That the Department of Public Instruction and the State Board of Education support the need for certified personnel in arts education to ensure quality instruction.

For some time the quality of instruction students receive has been the focus of many who advocate school reform. There is no doubt that educators, legislators, and the public agree that however it happens, teaching should be of the highest quality possible. Steps have been taken on all levels in North Carolina to improve the quality of instruction which students receive throughout their public school experiences. One of the primary ways this state has sought to ensure teacher competence is by developing ways for potential teachers to achieve appropriate certification status. While the route people may pursue to obtain certification may differ, the intended outcome is the same: for teachers to be appropriately prepared and certified to competently teach the specified subjects and/or levels in which certification has been sought.

Given this assurance, there are still many factors which influence the quality of arts education that students receive across the state and significantly affect the manner in and the degree to which the arts education program is implemented from system to system. It is obvious that whether teachers become certified through the endorsement, lateral entry, or undergraduate certification process, their preparation and competence varies, and they enter the teaching field with disparate levels of expertise.

The inability of many school systems to obtain qualified personnel often limits the quality of programs they can make available. This is particularly true for rural areas with lower economic status and fewer cultural opportunities within the community. Many school administrators in such areas find it necessary to hire people who may have experience and training in the subject matter, but who are not trained to teach. People who are artistically inclined are not necessarily able to function as teachers in the arts. Preparation for arts educators goes beyond that of the practitioner and includes important knowledge regarding the specific characteristics and learning styles of students at different age levels. They are also trained to teach the enabling skills of listening, reading, writing, and speaking within the arts, and to challenge students who have varying levels of ability. Arts educators must also have a general knowledge of other subject matter in the curriculum to assist with integrated teaching and learning.

Against a backdrop of a paucity of written curricula that is not particularly well-sequenced, a lack of intermediate or exit examinations, and few entering requirements for higher learning, a staffing melange like the one that follows is not surprising: full-timers with normal class loads, part-timers, generalist teachers teaching arts, itinerant teachers with large numbers of students, and artists in residence.

Stephen S. Kaagan
Senior Research Fellow
Eagleton Institute of Politics
Rutgers University

The idea is there, locked inside. All you have to do is remove the excess stone.

Michelangelo

In other school systems that may or may not have difficulty attracting qualified personnel in the arts, the notion of arts education as a random collection of recreational activities or as opportunities limited to certain performance aspects of the arts perpetuates the idea that anyone can function as an arts teacher. Consequently, they often assign classroom teachers or other subject area teachers instructional responsibility for the program, and let them struggle as best they can.

It should be noted that many elementary classroom teachers put forth tremendous efforts to provide their students with appropriate learning activities in the arts, and current interpretation of the elementary certificate proclaims the recipient of such a certificate qualified to teach any subject matter taught to students within their respective classrooms. While this practice is sanctioned as legitimate, the reality of the situation is troubling. Classroom teachers enter college with a knowledge base in English, math, science, and social studies acquired through their own elementary and secondary education. Continued study in these subjects are a part of the general undergraduate requirements and, to some degree, methodology courses in the major. Although competencies in the arts are outlined in the teacher preparation guidelines for the approval of elementary teacher-training programs, a selected course from an extensive menu of offerings usually is deemed satisfactory for compliance. As a result, classroom teachers who usually have had no formal study or training in the arts, except for having sung in a school chorus or played in their high school marching band, can find themselves with assigned responsibilities for teaching music, dance, theatre arts, and visual arts or any combination of the four to their elementary students.

The previous line of thought is in no way intended to belittle or demean the general, elementary classroom teacher, but rather to illustrate another of the roadblocks to providing quality arts education programs in a number of our schools. The arts, as with other domains of learning, require those who teach them to be knowledgeable, skilled, and competent. More intensive efforts to recruit people into the arts education field and better preparation in the arts for elementary classroom teachers seem to be two issues worthy of consideration.

In spite of all the current issues surrounding certification and the potential solutions to improve instruction, one thing is clear: There is still much work that needs to be done toward ensuring quality instruction in arts education for all students. Members of the Task Force on Arts Education ask the education policymakers to encourage the best teacher-training programs possible, to make adequate staff development opportunities available for anyone who has the responsibility to

provide instruction in the arts, to assist schools with identifying and employing qualified personnel, and to take whatever measures necessary to maintain standards that require certification for the teaching of arts education in the North Carolina public schools.

The people who come to our school and dance with us and help us draw, they have experience . . . . The teachers in the classroom might not have that experience, and they might try to do something that they really don't know how to do. The art teachers and the dance teachers and the music teachers really know what they're doing.

Elementary Dance Student
Iredell County Schools

Recommendation 12

That a system be developed to ensure that all administrators have an adequate understanding of the elements of a quality arts education program.

A man to carry on a successful business must have imagination. He must see things in a vision, a dream of the whole thing.

Charles M. Schwab

Curriculum leaders are made not born. The principal is the single most critical personnel position in a school, if the school is to be considered an effective school. One of the five basic correlates identified in effective schools research indicates that the effective school is characterized by effective, strong instructional leadership.

Dr. Larry Lezotte, an effective schools researcher, states, "Principals in effective schools tend to be oriented instructionally. They tend to spend a lot of time in a variety of ways, interacting with the curriculum and instruction of the school."[24] Dr. Ron Edmonds, also an effective schools researcher, describes effective school administrators as being "constantly engaged in identifying and diagnosing instructional problems. They are never content just to identify problems. Their diagnosis is always accompanied by the collegial offering of alternative ways to teach that particular content."[25]

What we are learning about human intelligence may do more than double what we know. It may compel us to redefine it altogether.

Jack Fischer
from *The Creative Brain*

In other words, effective administrators, ones who are instructional leaders, are knowledgeable in instructional areas. They spend a majority of their time and energy directly involved in instruction, and they work directly with teachers to improve instruction. Effective administrators make decisions based on instructional information and they implement programs which will promote improved instruction and educational opportunities for all children. In the final analysis, curriculum and instruction is the central mission of the school, and the administrator is the leader of the school.

Where does this instructional leadership come from? North Carolina has made a commitment to the development of educational leadership within the ranks of the school administrators by requiring certification for the administrative positions they hold. Other examples of that commitment are: acceptable standards for administrator certifications established through the collaborative efforts of the colleges and universities and the North Carolina Department of Public Instruction's Division of Certification, funding for the extremely creditable North Carolina Principals' Executive Program at Chapel Hill, the state-sponsored Administrators' Leadership Program, and the Principal's Effectiveness Training Program. All of these programs and certifications deal with the identification, development, and nurturing of leadership skills; however, direction in curriculum areas is a component that is missing from these concentrated developmental efforts. If effective leaders are ones who are knowledgeable in instructional areas, this omission needs to be corrected.

A general knowledge of all instructional areas in the curriculum should be expected of any effective school administrator, and perhaps such knowledge in English, mathematics, science, social studies, and physical education may be present as a result of any individual's early education, but the same is not always true regarding arts education. Many administrators attended elementary and secondary school before any formal study of the arts was available, and even now it is possible to complete secondary school without choosing to be involved in any study of the arts. The potential administrator then can go through college and graduate with a teaching degree and never take a course in arts education. It is then possible, even probable, that this same person may go to graduate school, complete a degree, and receive administrative certification without ever having had even a single arts education course.

Where, then, does the necessary background in understanding the nature and components of a quality arts education program come from? Members of the Task Force on Arts Education strongly believe that this essential background is virtually lacking among current administrators. We feel that it is vitally important for all administrators in North Carolina to receive adequate training and instruction in the nature and components of a quality arts education for the children in North Carolina public schools. Without this understanding of the arts education program, knowledgeable decisions cannot be made, instructional improvements cannot be undertaken, and quality programs cannot be planned. Arts education will, indeed, remain the province of the "fluff and frills" if well-informed decisions are not made by the "strong instructional leadership" identified in the research cited above.

The Task Force on Arts Education recommends that certified leadership institutes focused on arts education should be offered, even required, for all administrators in North Carolina. It is the feeling of some members of the Task Force that even the requirement of a course in basic arts education for certification would be in order.

Arts education is one of the basic areas identified in the *North Carolina Standard Course of Study*; as such, it demands the same quality and understanding on the part of those professionals who administer it as does each of the other areas. We need to establish this item of quality control to continue our struggle for accountability in all areas of instruction.

Possible strategies for developing arts education leadership competencies are:

To be shaken out of the ruts or ordinary perception, to be shown for a few timeless hours the outer and the inner world, not as they appear to an animal obsessed with words and notions, but as they are apprehended, directly and unconditionally, but Mind at Large – this is an experience of inestimable value to everyone.

Aldous Huxley
from *The Creative Brain*

One of the saddest experiences which can come to a human being is to awaken, gray-haired and wrinkled, near the close of an unproductive career, to the fact that all through the years he has been using only a small part of himself.

V.W. Burrows
from *The Creative Brain*

What we are about must be, can be life-enhancing, as more and more living beings discover what it is to make a shape, an image, to devise a metaphor, to tell a tale—for the sake of finding their own openings into the realms of the arts.

Maxine Greene
Teachers College
Columbia University

- to develop a series of content area workshops, similar to the Principals' Effectiveness Training modules, that could be taught over a period of time. These could be developed by each of the sections in the Division of Curriculum and Instruction, Department of Public Instruction, as it is the feeling of this Task Force that there are other areas that should also be included.

- to develop summer workshops that would involve the administrator in intensive interaction with the arts.

- to develop a required institute for all administrators. This could be similar to an academy where competencies are addressed.

- to require specific certification course work at the collegiate level. This could be a generalized arts education course focusing on program development and administration.

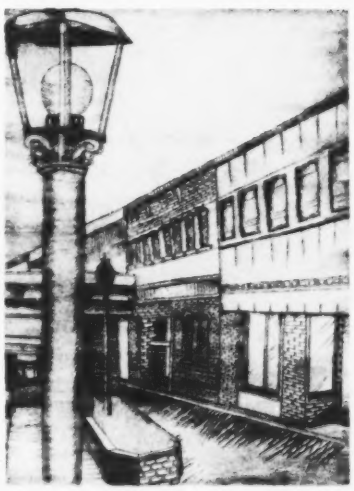
- to develop a competency-based administrative arts education certification that could be achieved without formal course work.

Recommendation 13

That the use of multimedia technology in arts education be encouraged and expanded to provide programs that are relevant for students in a contemporary society.

Today's schools are searching for ways to make educational experiences more relevant to students who will face the challenges of the 21st century. According to the most recent national poll conducted by The Whirthlin Group of New York, "Two-thirds of the nation's educators are currently attempting to incorporate the use of computers within their profession."[26]

Although the percentage of users over the past five years has steadily grown, the majority of educators are limited to using computers as word processors, for maintaining records such as class enrollment and individual students' grades, and as "super calculators": aspects of the technology that make the "paperwork" easier. Concepts for applying technology in the classroom with students are predominantly limited to computer literacy and computer assisted instruction (drill and practice). While a progressive movement is clearly evident, education is still operating on the periphery of the technological age.



In 1985, the J. Paul Getty Foundation for Education recognized North Carolina's project, "Electronic Arts: Computers in the Art Room," as the first successful attempt in the nation to implement computers as a viable instructional tool for the classroom. Until the advent of this project, educational efforts to include computer offerings to youngsters focused on establishing computer literacy laboratories in the public schools. Since the introduction of this significant project, North Carolina arts education programs have continued to embrace and expand the applicability of technology as instructional tools.

Many arts educators understand that today's students have an affinity for electronic technology and when given access to the equipment and time to explore, youngsters naturally respond in an excited and determined manner. Multimedia cultivates active learning among students and challenges them to meet higher expectations—expectations the students themselves understand as having relevancy for their future. Such a continuum of success raises academic performance and individual student achievement.

As arts teachers continue comprehending and applying multimedia technology in their teaching, a multiplicity of instructional approaches begins to unfold that entices students to stay in school. Stu-

dents enrolled in these contemporary arts programs realize that what was once routine becomes provocative and evokes a renewed sense of commitment to learning. Multimedia technology invites teachers and students to form a new partnership in the educational process—one in which they can learn together.

Arts education's leadership in employing multimedia technology in the classroom is capturing the attention of many parents. This high-tech leadership reassures parents that efforts are being made to improve the quality of education, and it exemplifies serious endeavors to move the schools into the 21st century.

Along with the sense of urgency to lower drop out rates and provide successful intervention for students at risk must come the willingness to embrace and implement whatever opportunities possible to ensure students' involvement and success in their education. Members of the Task Force on Arts Education recommend that the Department of Public Instruction take whatever steps necessary to give multimedia technology a prominent place in the arts education curriculum and to provide the appropriate equipment for its implementation.

As we learn more about human differences in teaching and learning, and as more interesting kinds of hardware and software and different institutions like children's museums are developed, it's more and more foolish for us to have students sit in a room with a textbook and with a teacher who recognizes only one learning style, and expect everybody's going to learn things in the same way. That's just completely anachronistic.

Howard Gardner
Research Psychologist

Recommendation 14

That a statewide, grassroots marketing campaign be developed to educate the public to the benefits of a comprehensive, K-12 arts education curriculum.

Serious efforts to implement balanced, comprehensive arts education programs for all students in the North Carolina public schools have been taking place since the early 1970's. The *North Carolina Standard Course of Study (SCS)*, revised in 1985, outlined a discipline-based program to include history, appreciation, aesthetics, and criticism, in addition to the skills necessary to produce artistic products. The Basic Education Program (BEP) reiterated the importance of arts education to the general education of all students, K-12. The developers of the BEP understood not only the place of the arts in the basic curriculum, but also the integrative nature of the arts with other skills and subject areas.

Unfortunately, the general public's exposure to arts education has been primarily limited to marching band activities at athletic events, visual arts exhibits in shopping malls, and performances by elementary students at Parent Teacher Association (PTA) meetings. Certainly, those are worthwhile activities, but the teaching and learning process that takes place inside the arts education classroom may perhaps be one of the best kept secrets of student success in schools. The level of personal commitment, intense concentration, and active involvement demanded of students in all arts education classes encourages them to become responsible learners engaged in creative problem solving. Studies in the arts have always required students to use critical thinking skills to form impressions that lead to self-expression. Gordon A. Macleod says, "The creative mind is seldom bored,"[27] and the arts consistently tap the creative minds of our students.

With the renewed threat of cutting back the arts each time there is a budget crunch, the need to better educate the public is an obvious one; however, many school administrators, who did not have arts education as a part of their "basics," also need to be better informed as to how the arts should and can function in education. Steady progress has been made through better articulation of the goals and objectives of arts education by educators, but the process needs to be accelerated.

To provide increased awareness of and support for the discipline-based arts education program in grades K-12, a multifaceted, marketing campaign is recommended. A plan of action should include, but is not limited to, the following activities:

The arts must be included in any discussions about education, particularly during this period of reform. We believe that educational reform and debate without the arts is incomplete reform.

Harvard Education Review

Our nation really suffers from a cultural problem more than a scientific one. Whether we're behind the Japanese people is secondary. Our culture is dying from the inside.

Wynton Marsalis, Recording Artist

Education reform recognizes that the adults of tomorrow need to be broadly educated. The development of imagination, creativity, risk taking, analytical and critical thinking and problem solving are considered essential to foster in children if our nation expects to remain internationally competitive, socially creative, independent and democratic. These are all qualities taught and reinforced by substantive arts education programs. Arts education programs can make important contributions to preparing our children for the twenty-first century.

Leilani Lattin Duke
Getty Center for Education in the Arts

- a collaborative effort between the Department of Public Instruction and the North Carolina PTA to provide parents with a thorough overview of the arts education program;

- a statewide in-service training institute for educators who are responsible for administering programs in the arts sponsored by the Division of Curriculum and Instruction;

- a "Year of the Arts in the Public School" designated by the State Superintendent with activities coordinated among communities and schools;

- a series of public service announcements by well-known personalities who support arts education;

- a coordinated effort between business and industry and the Department of Public Instruction to highlight careers in the arts and arts related fields;

- a statewide program to acknowledge outstanding achievements in the arts by public school students; and

- the reinstatement of the "Spotlight on Arts Education" publication and awards to highlight programs of excellence throughout the state.

Several of the suggested actions are broad in scope and will require labor-intensive efforts, but not a great deal of money. It is clear that the marketing participants must expand their efforts beyond the traditional arts community and include parents and the public at large. Members of the Task Force on Arts Education strongly believe that a well-designed marketing campaign can make a significant difference in dispelling the myth of the arts as the "fluff and frills" of the curriculum and better informing the public as to the advantages of arts education for all of our youngsters.

Notes

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5. Robert Frost, "Stopping By Woods On A Snowy Evening," *Major Writers of America*, (New York: Harcourt Brace Jovanovich, 1966), p. 941.

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7. *Report of the Task Force on the Basic Education Program*, (Raleigh: North Carolina Department of Public Instruction, 1990), p. 3.

8. *Title 16, North Carolina Administrative Code: Elementary and Secondary Education*, (Raleigh: North Carolina State Board of Education, 1990), pp. 29-30.

9. Charles Fowler, "Selling the Arts in the 90s," speech given at the NC Art Education Association Conference, Winston-Salem, NC, 1990, p. 14.

10. *North Carolina Standard Course of Study*, (Raleigh: North Carolina Department of Public Instruction, 1985), p. 29.

11. Dr. John Goodlad, quote from "Shaping the Future: Arts Education" video, (Pennsylvania: Media, Inc., 1988).

12. Dr. Ernest Boyer, quote from "Shaping the Future: Arts Education" video.

13. Charles Fowler, *Can We Rescue the Arts for America's Children? Coming to Our Senses - 10 Years Later*, (New York: American Council for the Arts Books, 1988), p. 29.

14. *SAT Verbal Improvement Project*, (Columbia: South Carolina Department of Public Instruction), pp. 7-27.

15. "SAT Scores Found to Correlate With Arts Study," *Soundpost*, Fall 1990, p. 21.

16. *America's Culture Begins with Education*, (Reston, Virginia: Music Educators National Conference, 1990).

17. Fowler, pp. 7-12.

18. *North Carolina Program for School Improvement Resource Notebook*, (Madison, Wisconsin: National Center for Effective Schools).

19. Ibid.

20. Given in lecture to principals and superintendents attending the Principals' Executive Program: "A First-Rate Arts Education Program" by Lynda McCulloch.

21. Percentages derived from the two surveys.

22. *Study of School Dropout Factors*, Vol. 1, *Literature Review* (Washington: Research and Evaluation Associates, Inc., 1988) p. 30.

23. *The Fine and Performing Arts in High School Dropout Prevention*, (Tallahassee: Florida Department of Education, 1990) p. 27.

24. *Implementation of Effective Schools Research, Phase One - II*, (Jackson: Mississippi Department of Public Instruction 1987), pp. 1-2.

25. Ibid.

26. "Students' Computer Skills Top Teachers', Educators Say" *The News and Observer*, August 28, 1989.

27. Gordon A. Macleod as quoted by Ned Herrman, *The Creative Brain*, (Ned Herrman/Brain Books, 1989) p. 279.

PROFESSIONAL ASSOCIATIONS' WRITTEN REMARKS PRESENTED TO THE TASK FORCE ON ARTS EDUCATION ON DECEMBER 10, 1990

NORTH CAROLINA ASSOCIATION OF SUPERVISION AND CURRICULUM DEVELOPMENT

Presented by Marcus C. Smith, President

Greetings from NC-ASCD! Thank you for the opportunity to address the North Carolina Task Force on Arts Education.

North Carolina is at the threshold of providing quality, comprehensive arts education for all students in our public schools, thanks primarily to the Basic Education Program of our state. Note that I do not believe that we have arrived, due to many pressures regarding *what* we should teach and how we should teach, not only in the arts but in all areas of the curriculum. The back-to-the-basics movement is still alive, and there are those who would advocate that the three "R's" alone should command all of our attention. Too much attention to the importance of achievement test results has added to the diminishing concern for the whole child through the well-balanced curriculum designed to meet the needs of every pupil. I am grateful that there are still those among us who place continuing importance on arts education.

But you and I know that the truth of the matter is that far too many schools and classrooms in North Carolina are not providing our students with the quality arts program they deserve. You have made reference to the many reasons for this already, I feel sure. Your efforts, and those efforts of our state agency and many arts oriented support organizations, must continue to pursue the goals of arts education as expressed so eloquently in the North Carolina *Basic Education Program* and the *North Carolina Standard Course of Study*.

Dr. Ernest L. Boyer, President of the Carnegie Foundation for the Advancement of Teaching, says, "Now, more than ever, our children need to *see* clearly, *hear* acutely, and *feel* sensitively through the exquisite language of the arts. Through the arts, we should free the imagination of our children." Thus, the connections between the arts and culture should be examined in all of our school programs.

Instructional programs, then, should view the arts as more than just an academic discipline; it must be a creative act as well. William Bennett, former United States Secretary of Education, wrote that "the arts are an essential element of education, just like reading, writing, and arithmetic. . . . Music, dance, painting, and theatre are keys that unlock human understanding and accomplishment." He further wrote that "one of the primary tasks of our schools should be to train our young people to know, love, and

respond to the products of the human spirit in music, dance, drama, and the visual arts. Through the arts, students can gain pivotal insights into their common political and cultural heritage, and at the same time, into their own personal struggles."

Unfortunately, most art programs in our schools pay a great deal of attention to involving pupils in the making of visual images. Art specialists and classroom teachers are teaching the arts in much the same way as twenty-five years ago. A well-balanced, refined program of arts education develops skills of "impressions" as well as skills in "expressions." Dr. Elliot Eisner, Professor of Education and Art at Stanford University, is an advocate of discipline-based arts programs. "Discipline-based art programs are intented to provide systematic, sequential teaching in the four things people do with the arts: they make works of art, they learn to understand art in relation to cultures, they appreciate art, and they make judgements about the arts. These four major operations are art production, art history, art criticism, and aesthetics." This comprehension concept makes the arts much more than something to place on the refrigerator door, the little song learned, the once-performed Virginia Reel dance, and the school play given primarily to please parents at the PTA.

Virginia Beach, Virginia Schools have developed a notable arts curriculum for all students. The program centers on a core of art knowledge essential for the intellectual development of all pupils. Virginia Beach art teachers have taught a highly structured, yet creative curriculum that is balanced and specific. The Getty Center for Education in the Arts has identified their K-12 program as an outstanding program in arts education. Total commitment and total staff involvement in their program is easily observable.

In Ohio, a Balanced Comprehensive Arts Curriculum (BCAC), a highly developed program in the arts, provides new direction designed to give students the tools they need to live in the world of the future. The key to success in their programs is based largely on a commitment by state and local administrative and instructional personnel to change from the traditional arts programs. Staff development of all instructional personnel is also key to success of the Ohio program. The Ohio Arts Curriculum Guide received the National Art Education Association award for the best state arts curriculum guide in the nation several years ago. The guide is constantly revised and updated to meet changing needs.

Again, North Carolina is on its way to providing quality arts programs in our schools. We have not yet arrived—and there are those who would take away what we have already achieved. We must do a better job in training our arts specialists and all of our instructional personnel. Our administrators and key decision-makers must be convinced of the importance of the arts in education if we are to achieve the balanced curriculum. We must set new goals and strategies to provide for restructuring of the arts programs at all levels. We must not only change our direction—we must provide those programs in the arts that will be evaluated as effective

in the total educational framework. We must see beyond test results. To quote Howard Gardner, Co-Director of Project Zero at Harvard University, "Getting higher scores on standardized tests is not the real need . . . what we need in America is for students to get more deeply interested in things, more involved in them, more engaged in wanting to know." What better way than through the arts!

Finally, a word about *integrated learning*, what we use to refer to as correlation with the unit method of teaching. What better way to focus on learning activities than through the arts, a unified view of knowledge and skills. Effective schools and effective teaching/learning have been using this method for years!

In summary, we must continue to pursue excellence in arts education for all students served by North Carolina schools. We have a beginning with resources—let's not permit anyone to take those away. Let's refine/restructure our arts education programs to meet the new challenging goals for the twenty-first century. Many thanks for the efforts each of you are making as a part of the task force.

NORTH CAROLINA DANCE ALLIANCE

Presented by Barbara O'Brien, Past President

My opening remarks to the task force are from the standpoint of twenty years experience in education and as immediate past president of a statewide service organization. From both perspectives, I view the educational process as being a science and an art. On an almost daily basis, I ponder what skills and inspirations motivates a child to become a successful learner. I recently heard of a study that suggests students are impacted more by the persona of the teacher rather than by the specific knowledge taught by that teacher.

In the arena of public education, I suggest that dance education is that subject that is both science and art. Dance educators are teachers who serve as ideal role models for the flexible, creative, and critical thinking skills so crucial to successful learning. I have seen evidence of dance education motivating students to develop a positive attitude toward school; increase achievement by providing alternative styles of learning; and reinforce academic concepts learned in math, science, language arts, and social studies classes.

I have also seen dance function as a very special tool that expands a school's ability to serve its students with special physical, emotional, or social needs. North Carolina, the State of the Arts, has also been identified as the state of the working poor, the state of single parent families, and the state of working mothers and high infant mortality. As demands on public schools increase, curricular offerings at all grade levels must be broad and flexible to meet

complex, emerging student needs.

If I were to profile a successful dance education program, I would cite: evidence of course offerings that begin in the primary and elementary grades; evidence of true curricular integration of concepts taught in both dance and the other academic subjects; evidence that the dance educator was accepted as a professional member of the school's education team. Obstacles our programs are currently facing include: a lack of clear understanding on the part of classroom teachers and administrators as to what a dance education program is—and can be in their school; administrative strategies that introduce a dance program as another pull-out or an add-on or any other disruptive notion rather than defining it as a program that can help increase student success; the use of the dance educator as an itinerant, being spread so thin as to diminish his/her effectiveness (I teach 3,000 students in a school year.); the need for a stronger administrative commitment to appropriate schedules and adequate teaching spaces; and the need to develop appropriate assessment tools.

The education of a child is a long term process. Establishing a successful educational setting must, therefore, reflect a long term and reliable investment of our state's resources. Already we have good leadership from the State Department of Public Instruction (Arts Section), and our professional service organizations (North Carolina Dance Alliance and the Dance Association). We have good training programs at our colleges and universities. Certification standards for dance educators are fair and well-defined. There is a high degree of professionalism among the 200 dance educators currently working in North Carolina. Yet all of this has been put in place in less than ten years. Give us the time and the resources to complete our task. I am fully confident that North Carolina will see the educational results we are looking for when basic education for all students includes an organized, sequential, discipline-based dance/arts education program.

NORTH CAROLINA MUSIC EDUCATORS ASSOCIATION

Presented by Barbara Bair, President

On behalf of the members of the North Carolina Music Educators Association, I would like to thank the Task Force on Arts Education for inviting me to speak about music educators' concerns, beliefs, and issues pertinent to the improvement of arts education in the public schools of North Carolina.

President Bush and the governors have issued a set of national goals to be achieved by the year 2000 in the nation's schools. They have set their sights at a new high—hoping to be first in the world in the achievement of math and science and to demonstrate competency over challenging subject matter including English, mathematics, science, history and geography.

But, there is one serious flaw in these goals, nothing is said about the arts. Fortunately in North Carolina our educators, legislators and others had the vision and commitment to a comprehensive program of education for all students, K-12 when they included the arts a part of the Basic Education Program. The North Carolina Music Educators Association believes that the finest possible education in music should be available to every student in the state and that every student should have an equal opportunity to study music. We believe that the quality and quantity of music instruction received by a student should not be a result of geographic location, racial or ethnic status, urban/suburban/rural status, socioeconomic status, or parental or community wealth. There are approximately 2200 music teachers in the public schools of North Carolina at the present time. I have provided for you a copy of the 1990-1991 North Carolina Music Teachers Directory, published by NCMEA. We have enjoyed healthy growth in the number of music teaching positions as a result of the BEP, especially in the rural areas of the state. We know that financial cutbacks in the budget will be necessary in order to meet the projected billion dollar deficit in revenue after July 1, 1991. But we believe that if and when fiscal pressures require cutbacks in school programs such savings should be sought first by reducing or eliminating auxiliary and non-instructional services. If further savings are required, cutbacks should be made equitably across subject-matter fields. We are in favor of maintaining a balanced curriculum at all grade levels, and we are opposed to any categorical cuts that would curtail or eliminate music learning experiences for students.

At our November In-Service Conference of the North Carolina Music Educators Association we hosted the entire Southern Division Conference of MENC. There was standing room only audiences of parents, friends and educators for the Senior High Orchestra and Honors Chorus concerts at the Stevens Center and likewise for the Elementary Honors Chorus concert at the Benton Convention Center. Music educators from the other states were amazed at the superior level of performance and attendance at the sessions. Educators all over the United States recognize the support for the arts in North Carolina. I believe that the most important issue that must take priority with the Task Force is to reach the decision-makers at SDPI, The State Board of Education and the legislators to gain their continued support for arts in the curriculum for all children. Decisions made at such a crucial time will determine in a great part the future of the arts and music education in the public schools of North Carolina.

Very quickly I would like to call your attention to some other issues: (1) staffing, space and time alloted for elementary music instruction; (2) changes in middle school organization that effect established band, orchestra and choral programs; and (3) requirement of at least one unit of study in the arts for high school graduation.

Thank you for the opportunity to share the beliefs and concerns of music educators with you.

NORTH CAROLINA THEATRE CONFERENCE

Presented by Jonathan Ray, Division Chair
K-12 Theatre Arts Educators

For the past five years the eyes of theatre arts educators all over the country have been on North Carolina. The state of the arts has become one of the national leaders in theatre arts education, especially in the area of creative drama curriculum development. Our rapid growth has resulted in growing pains, as might be expected. As we approach the new millennium, however, most teachers feel a sense of optimism tempered by concern. We sense that education in the twenty-first century will be very different from the little red school-house of the nineteenth. We stand confident that, given a chance, we can demonstrate the validity of the place for theatre arts in a well-rounded education.

At the same time we recognize that the transformation will be an unsettling time for educators. The growing urgency of the accountability movement comes at a time when educators are struggling to define what it means to be accountable. Even as educational research efforts such as Howard Gardner's Project Zero at Harvard University attempt to expand our conception of the nature of intelligence and knowledge, standardized tests and the SAT continue to focus attention on a very narrow conception of learning. This issue is of vital concern to North Carolina theatre arts educators, who wish to be included in any process to develop assessment instruments for North Carolina teachers and students. We applaud the efforts by our own State Department of Public Instruction to develop more creative assessment tools, and pledge our assistance.

Our concerns for the future of theatre arts educators fall under three major categories: opportunity, understanding, and support. Through statewide meetings, surveys, and networking with other state, regional, and national organizations, the North Carolina Theatre Conference has grappled with these issues. Our state arts education consultants in the State Department of Public Instruction and its regional centers have assisted and kept us informed. We have been able to keep abreast of current development and have anxiously watched developments. A consensus of our needs has begun to emerge.

The first area is opportunity. The BEP has provided growth in theatre education of an unprecedented scope. One difficulty is that the demand for qualified teachers has exceeded the supply. Theatre arts teaching majors all but disappeared from North Carolina colleges and universities during the period of time from the mid-seventies to the mid-eighties. Educational reform has created a renaissance in interest in the theatre education major. We do believe, however, that a significant number of underqualified teachers have been drafted or recruited to teach North Carolina students. We know that the success of an educational program depends on dynamic leadership from teachers. Training or replacing unqualified

theatre arts teachers is a major concern. It is also a major controversy as we address the issues of certification versus qualification.

We do fear that the slowdown in funding for education will begin to limit our ability to demonstrate our potential. Perhaps the most rewarding aspect of the BEP has been the opportunity to introduce students, teachers, principals, and administrators who have never experienced it the exciting possiblities that theatre arts instruction offers. For young students play-making is an innate skill. Creative drama actively engages them in the process of learning. This process addresses different learning styles which might be neglected by paper and pencil activities, and gives the opportunity for success to students who struggle with more traditional methods of instruction. Guidance counselors testify that at-risk children and classified students have unusual opportunities for success. Although educational reseach has been slow to explore the benefits of theatre arts instruction, publications such as *Design for Arts in Education* and *Building A Case for Arts Education: An Annotated Bibliography of Major Research* have begun to make a strong case for our continued inclusion in the curriculum. North Carolina Theatre Conference is working to create a data base on research and on successful and innovative programs throughout the state.

A drama must always be *about* something, and the dramatic process by its very nature integrates knowledge, often in a very complex but effective way. The fundamental skills involved in the dramatic process such as role-playing are critical in problem-solving activities which develop higher-level thinking. And we believe that our academic discipline has much to offer in developing creative assessment tools for all subject areas. To succeed we must make sure that schools have access to properly trained theatre arts professionals. Institutions who prepare teachers need to consistently include courses in curriculum integration, problem-solving, higher-level thinking skills, and assessment as well as in the more traditional modes of drama instruction.

Dramatic play in childhood is rehearsal for life. It is generally excepted that play is young children's work. And with a growing emphasis on creativity and divergent thinking as essential skills, the idea of educating older children and adults through dramatic play is becoming more acceptable. As forecasters of the future predict in such books as *Megatrends 2000*, the arts will continue to increase in importance, and we believe that an arts graduation requirement is essential. We believe that every student in North Carolina should have the opportunity to a well-rounded, complete education that includes aesthetic education in theatre arts. The BEP validates our belief, and we welcome the opportunity to demonstrate through practice and educational research what we know to be true. We ask the critics of the BEP to give the program the opportunity to succeed before using short-term measures of success to judge it.

Another concern is that the theatre arts instructor be given the opportunity to teach in a successful environment. Since the theatre arts program is often the newest in a school system, principals and administrators are tempted to

try to assign too many schools and too many students to one teacher as a cost-saving measure. Traveling from school to school creates its own set of problems. And as the state further emphasizes school-based decision-making and flexibility, administrators must make a special effort to realize that the itinerant teacher must fit into this process. School systems need to recognize what teachers require—that duties need to be assigned humanely, with planning time and office space, in order to function effectively. We recognize the difficulty of providing for these needs given the limited resources of schools, and we hope to work with school systems to address these problems.

The second category of issues involves knowledge. It includes access to staff development opportunities for teachers, but more importantly addresses the issue of cultural literacy in theatre arts and drama instruction for students, teachers, and administrators. As I browsed through the index of a recently published popular book which provided a laundry list of "what every student should know" to achieve minimum cultural literacy, I noted references to painting, musical composition, the ballet, painters, composers, choreographers, and terms from music and the visual arts while references to drama were few. Shakespeare was not listed, nor any other playwright. References in the fine arts to drama emphasized motion picture actors, movies, and terms from the film industry outnumbered references to live theatre by a 2:1 ratio. In other words, this publication reinforced the tendency of modern American education to consider that music and visual arts make up the fine arts, while drama is entertainment.

As a person who practically grew up in a professional theatre, it never occurred to me that others did not share my cultural heritage until I reached college. It really hit home to me when I attended an hour-long presentation at a national theatre convention on the role of theatre in the preparation of teachers by the Dean of a School of Education at a university near Minneapolis. He spent the first fifty-five minutes outlining in meticulous detail the typical curriculum of an institution of teacher education without mentioning drama. He then concluded, almost as an afterthought, that drama had little or no place in teacher preparation, nor did he suggest that it should. It is little wonder that the average classroom teacher has no idea of what to expect when the theatre arts specialist first arrives, or that faculties and principals decide that the music teacher can handle the drama curriculum.

The most important thing that we must accomplish is to educate the public and the educational establishment as to exactly what theatre arts instruction means and address misconceptions about it. This is no easy task when many administrators and faculty place such knowledge as a very low priority. As a matter of fact, one might predict that the more an educator needs such instruction the less likely he or she will seek it. Those of us who have introduced new theatre arts programs into schools have learned that enlightenment has produced appreciation. Even our colleagues in arts instruction are often surprised to discover that drama education differs from their conception of it.

Another issue in the area of knowledge is that we must educate and transform the field of theatre education and everyone associated with it. As the changing needs of society transform the process of learning, we must adapt our discipline. Theatre has changed throughout history as the society which created it has changed. The type of theatre that was used to educate a pre-literate society differs greatly from that which celebrated the vitality of fifth century Greece or instructed medieval Christians how to understand the complexities of a Latin Mass. We must continue to move theatre instruction out of the forties, fifties, and sixties modality of theatre presentation into the future. Theatre teachers must challenge their own perceptions of theatre instruction. This will require the will to change and staff development to discover the way.

Colleges and universities must renew their efforts and support us in training and in research. It is a distinct disadvantage that colleges and universities throughout the United States have not developed more theatre education research. Given that professional theatre training is more glamorous and visible, that theatre education majors slowed to a trickle during the past decade, and that theatre faculties are more interested *in doing* theatre than doing research about it, it is understandable that research in our field has lagged behind. But in the age of accountability we must begin to document our successes in order to continue to justify our existence.

Given the opportunity to educate students, parents, and educators about what drama has to offer, we believe that the third area of concern will be fittingly addressed. Support for our programs is essential in order for them to survive and accomplish the purpose which the BEP intended for them. A survey conducted by the North Carolina Theatre Conference in the spring of 1990 indicates that programs have been set up without the support necessary for them to succeed, with the greatest concerns being facilities, lack of instructional supplies or inadequate equipment, and even a concern for the safety of the instructional environment! One teacher reported being required to produce a play, given an inadequate production budget, and then prohibited from charging admission to pay for additional expenses. These needs are pressing, complex, and not easily nor quickly solved. It would be very easy to spend the bulk of this report cataloging in detail problems in this area.

Without minimizing these needs, it is necessary to note that the only way to solve them is to gain the support of the general public, the students, and the educational establishment. This can only come about through positive theatre arts experiences statewide leading to an understanding and a respect for the needs and concerns of theatre education. And this depends upon the opportunity to grow, to spread our wings, and to fly. Teachers trained in the academic discipline yearn to continue in the process of developing educational reform to benefit North Carolina students. The North Carolina Legislature issued an invitation through the BEP. As it is examined and fine-tuned, it is our hope that we are allowed to continue to help address the critical issues of how to teach our children to learn.

NORTH CAROLINA ARTS EDUCATION ASSOCIATION

Presented by Tony Swider

I would like to thank the Superintendent's art task force for the opportunity to come before it to represent the North Carolina Art Education Association and the arts teachers in particular. The last four years have been an exciting time for the visual art teachers throughout the state. The Basic Education Program (BEP) gave us one of the most progressive legacies the arts ever had. Teachers in the arts were employed throughout the state, in some places for the first time this century. Little schools in the hills and valleys had visual arts teachers, and some had drama and a few even had dance teachers. The State Department of Public Instruction even required a unit in the arts for a student to receive the Scholars Seal on their graduation certificate.

How fast can things change when we come up with new ways to implement education? First, came the cuts in the BEP, and the Senate endorsed the new Senate Bill 2, the State Board rescinded the arts requirement for the Scholars Program. All of a sudden the arts are in big trouble. Why?

Many administrators, both at the local level and the state level, feel the arts are interfering with the teaching of the basics, even though for the last four years the arts were part of the basics. Some of the administrators felt that the arts actually contributed to the studies of English, social studies, science, and mathematics, while others never were convinced. The arts programs are vulnerable to cutbacks and elimination, because too many administrators, politicians, and the public still look at the arts as "frills." It is not hard to understand their beliefs, when you realize that 96% of our citizens never had any classes in dance, drama or the visual arts in their own education. If they did participate in any of the arts it probably was in the areas of chorus or band, because they have been in our schools for a hundred years or more. Please, don't misunderstand what I just said, I am not minimizing the importance of the music program, but I am saying, that the direction of the arts (and that includes music, dance, drama, and visual arts) has greatly changed since most adults were in our public schools.

The arts are *hard work*. You cannot compare this learning to anything in the curriculum—it is a different kind of learning of skills that demand a special kind of knowing. To understand the arts the student becomes aware of life in a different dimension. They create and perform works that help them understand the present times as well as the past, and in that creation find the meaning which alerts them to life and how to share this experience with others. The whole process helps them to understand themselves and others. By the process of creation and study they can understand other periods in history and cultures. Where would social studies be if the artists of the past did not record what was happening through their paintings, sculpture, architecture and music? How would we know how Napoleon looked? Or fully understand the history of

America without the landscapes of Albert Bierstadt? The art student has the opportunity of becoming so involved with creating and capturing the beautiful, and understanding human feeling beyond what any other subject can accomplish.

The art student has to learn to "work his imagination." Through invention the student learns to compose music, learns to improvise a different dance, learns to create a landscape. Through reworking his ideas over and over again, the student learns that his first idea demands redirection and creativity. Before that happens, the student has to learn a number of skills and competencies that are developed in each of the arts areas. Like foreign language and mathematic skills, the arts cannot be learned without training. That is why it is important that sequential courses be offered from kindergarten through high school, and be treated as one of the six basic academic subjects (English, mathematics, social studies, science, foreign language, and the arts).

Ignorance of the arts is a form of *illiteracy*. The arts can and do contribute to the students' basic academic competencies by training them to be flexible in their approaches to problem solving, creative thinking, and developing the disciplines necessary for staying with long-term projects. As far as integrating the arts with other subjects, art teachers have no problem with this, except this should not be a one-sided argument. The arts have their own competencies, objectives, and measures that have to be learned, and it would be well for other subject area teachers to use these in their teaching.

How can the arts be assessed? Each student comes into the arts courses differently, because the arts are learned by the individual in different ways. Some students can do well in one area of the arts and be totally uncomfortable in another of the arts. It is really unusual for a visual arts student to function well, in say, music (choral or band), or a dancer in the visual arts. The arts student can also function differently in how they express their learning in the arts. I have seen some who can write brilliantly in expressing ideas and feelings, others who can do better through their creative work. I have seen some who can tell you more in a discussion about a work of art, and find it difficult to write about it. So if we develop assessment instruments for the arts, it is important that we have a range of activities which will be a balance between the verbal and nonverbal approach to learning.

Should we have a high school requirement for the arts? I believe we should have all students work in a least one art discipline for graduation. These areas would include one unit of study in visual arts, dance, drama (theatre), music, or humanities. The humanities course would cover all four arts areas, and not become a social studies approach. The work in the arts areas should be intensive with in-depth instruction in order to understand the concepts and understanding of ways of thinking in that art form. A student should have experiences in producing or performing works of art. Art criticism would help the student learn how to interpret, and evaluate art

works. Art history would bring knowledge to other periods and cultures and how they developed. Aesthetics would bring the dimension of philsophy and debates on what art is, and how it can be appreciated in one's life.

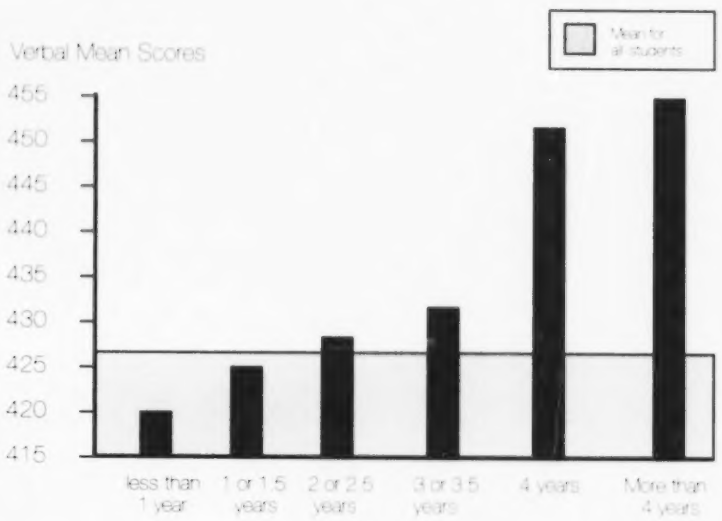
The arts are different from other subjects: they deal with different reasoning abilities, have different skills and different methods that cannot be compared to mathematics, languages, science, or social studies. But I assure you that the study of the arts will and can make a distinctive contribution to the high school students development and education. The arts are not limited to only the talented, but to all students.

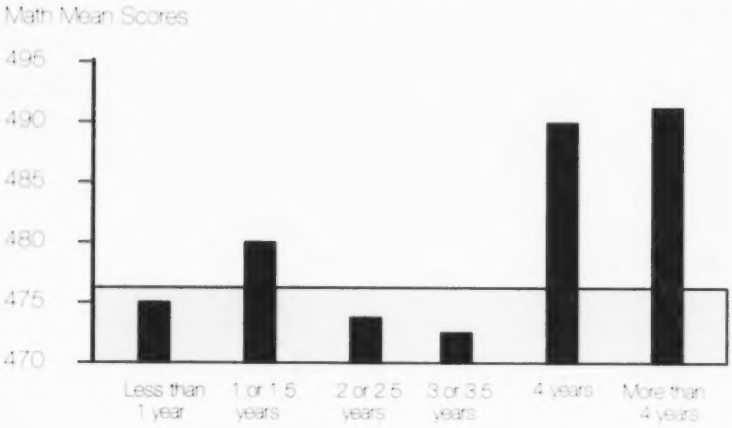
Appendix B

STATES WITH GRADUATION REQUIREMENTS IN THE ARTS

STATE	NUMBER	SUBJECT
Arizona	1	Fine Arts or Vocational Education
Arkansas	1-1/2	Drama, Music, Visual Arts
California	1	Fine Arts (Creative Writing, Dance, Drama, Music, Visual Arts) or Foreign Language
Connecticut	1	Arts (Dance, Drama, Music, Visual Arts) or Vocational Education
Florida	1/2	Fine Arts (Dance, Drama, Music, Visual Arts)
Georgia	1	Fine Arts (Dance, Drama, Music, Visual Arts),Vocational Education or Computer Technology
Hawaii	1	For academic honors only: Art or Music
Idaho	2	Humanities
Illinois	1	Art, Music, Foreign Lanaguage or Vocational Education
Indiana	2	For students seeking an Honors Diploma
Louisiana	1/2	For students in the Regents Program (typically, the college-bound)
Maine	1	Fine Arts (Visual Arts, Music, Drama) or Forensics
Maryland	1	Fine Arts (Dance, Drama, Music, Visual Arts)
Missouri	1	Music or Visual Arts
Montana	1	Fine Arts (Drama, Music, Visual Arts)
New Hampshire	1/2	Arts Education (Art, Music, Visual Arts, Dance, Drama)
New Jersey	1	Fine Arts, Practical Arts or Performing Arts
New York	1	Dance, Drama, Music or Visual Arts
Nevada	1	Fine Arts or Humanities (requirement effective in 1992)
Oregon	1	Music, Visual Arts, Foreign Language or Vocational Education
Pennsylvania	2	Arts (Dance, Drama, Music, Visual Arts) or Humanities
Rhode Island	1/2	For college-bound students only Dance, Drama, Music or Visual Arts
South Dakota	1/2	Fine Arts (Dance, Drama, Music, Visual Arts)
Tennessee	2	For students seeking an Honors Diploma
Texas	1	For advanced academic program students only. Drama, Music or Visual Arts
Utah	1-1/4	Dance, Drama, Music or Visual Arts
Vermont	1	General Arts, Dance, Drama, Music orVisual Arts
Virginia	1	Fine Arts (Art, Music, Dance, Theatre) or Practical Arts
West Virginia	1	Music, Visual Arts or Applied Arts

STUDENT SAT SCORES
By Years of High School Arts Study • 1989





Source: College Entrance Examination Board Profiles of SAT and Achievement Test Takers • 1989

These charts show the average scores for SAT students enrolled in arts courses by years of high school arts study, ranging from less than one year to more than four years. The shaded area represents SAT averages by all students taking the test: Verbal - 427 / Math - 476.

DATA on Music Education, Music Educators National Conference, Reston, Virginia, 1991. Reprinted by permission.

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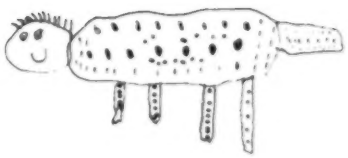

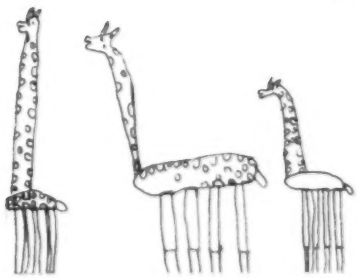

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TURN ON YOUR IMAGINATION AND YOU TURN ON THE WORLD!

Robin Lee
Second Grade Dance Student
Anson County Schools